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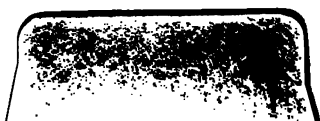
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SOPHOCLIS TRACHINIAE.

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SOPHOCLIS TRACHINIAE,

WITH NOTES AND INTRODUCTION

BY

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PERSIUS AND CICERO AD ATTICUM, BOOK I., WITH
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PREFACE.

THE text of the present edition is based on that of Professor Campbell, all deviations from which will be noticed as they occur.

ERRATUM.

P. xiv. l. 11 from foot, *for* παράδος *read* παροδος.

has kindly undertaken to prepare the Index.

S. CATHARINE'S COLLEGE,
June, 1877.

INTRODUCTION.

OF the literary history of the *Trachiniae* we are left in almost total ignorance, as it is the only one of the extant plays of Sophocles of which no argument has come down to us from the Alexandrine critics, and no extract from the didascaliae or still earlier records of the stage. Under these circumstances it is impossible to determine satisfactorily a question of primary importance to the student, whether the play in its present form was compiled from two separate editions. From the internal evidence which is afforded by the structure and composition of the work, Hermann establishes a strong case for the affirmative, while Professor Paley on the other hand takes the opposite view, on the ground that the advocates of Hermann's theory have allowed too much weight to the occasional occurrence of alternative or interpolated lines. It can scarcely however be questioned that, from whatever cause, the *Trachiniae*, as we now possess it, is a composition of very unequal merit. While many passages, and notably the more important monologues, are written in the author's

finest style, it is certain that a considerable portion of the dialogue, especially towards the commencement of the play, is in an unsatisfactory state. Various theories have been advanced to account for this inequality; amongst others, that the play was completed by another tragedian, or that it lacked the finishing touches of the author's hand. Neither of these suggestions can be regarded as satisfactory, for in its best parts no amount of elaboration could have made perfection more perfect; while even in its feeble portions the play is eminently Sophoclean both in thought and expression. Accepting, in default of a more probable one, the theory suggested by Hermann, it is to these very recensions that I would ascribe the want of uniformity which is so noticeable a feature in the play as we at present possess it. In certain portions, more especially towards the commencement, they would seem to have created such confusion in the text, each copyist selecting what seemed good in his own eyes, that whole lines have been added, altered, or transposed to supply the broken connexion, a theory which would satisfactorily account for the superficial appearance of unity which is afforded by the play in its present form. In one or two cases the corruption of the text is distinctly suggestive of this cause, and there is every reason for supposing that the same agency has been at work in other instances where unfortunately we have lost the clue that is required for determining and correcting the error. I am consequently prepared to accept the theory

of Hermann, that the text of the *Trachiniae* is corrupt and even incomplete in parts, without at all coinciding in his view that the interest of the play ceases with the death of Deianira, and that the concluding portion is tame and unsatisfactory. In addition to the fact that one of the finest of dramatic monologues is included in this portion of the play, the arguments which he uses have been already applied with greater force to the closing scenes of the *Ajax*, in relation to which they have been repeatedly met and answered. It is true that the burial of Ajax may have been regarded by a Greek audience as the natural termination of the play, but it does not at any rate form an essential item in the development of the plot. In the *Trachiniae*, on the other hand, the apotheosis of Heracles, which is suggested by his obsequies on Oeta, is the climax towards which the drama has throughout been tending, and without it, as Thirlwall observes, the plot itself becomes meaningless, and even the deaths of Heracles and Deianira are liable to the charge of undue sensationalism.

The *Trachiniae* has everything to gain by a comparison with the corresponding play of Euripides. We might even question the wisdom which led the younger tragedian to select the madness of Heracles as the cause and occasion of the catastrophe, for it is a subject which, except in its consequences, can never lend itself readily to dramatic treatment, if only because it presupposes an absence of motive and character, in the skilful delineation of which lies the chief art of the tragedian. There are of

course instances in which the subject has been successfully handled, witness the *Ajax* of Sophocles ; but there, as in every case, the interest is altogether due to the care and ingenuity of the poet, in whose hands the madness of the hero becomes a powerful accessory in the subsequent development of his character. But in the *Hercules Furens* Euripides is at little pains to utilize the same materials, and we are simply made the spectators of a revolting crime for which there is apparently no cause, and which certainly leads to no result.

So, again, if we study the plot and development of the respective plays, we can scarcely doubt that the advantage rests with Sophocles. In the *Trachiniae* we have all that can excite and interest our feelings, nothing that can offend them : a simple and well-conceived plot, the action of which is determined by no arbitrary interference from above, but depends for its interest on the truer and more intelligible consequences of human motives and human frailties, and finally a catastrophe which arises from a misconception so harmless in itself and so terribly expiated that no room is left for anything but sympathy with one whose suffering far outweighs her sin.

It is of course round Deianira that the chief interest of the play centres, and nowhere has Sophocles created a character more perfect in its conception of womanly forbearance and dignity. It is true she represents no advanced principle of duty, nor is even her death heroic in comparison with that of Antigone ; and yet, in spite of this,


and perhaps because of it, no one of all our author's heroines, not excepting Antigone herself, enlists our sympathies more surely and unreservedly.

In the character of Heracles we have a combination of the human with the divine. Heroic in action, he is yet conspicuously accessible to the passions and weaknesses of man, a combination which would present no incongruity in the eyes of a Greek audience, and which is at the same time eminently serviceable to the tragedian; for, while his divine attributes render him a grander figure round which to concentrate the action of the drama, his humanity secures him a sympathy which we seldom yield to a character that is altogether godlike and divine.

The minor characters are equally well sustained, none more so than that of Hyllus, who in his frank and impetuous boyhood forms the best of contrasts with the false and scheming Lichas.

No notice of the play, however brief, can fail to include at least a passing reference to what is commonly known as the Irony of Sophocles, more especially as, after the *Oedipus Rex*, no one of all the author's tragedies exhibits this peculiarity in a more marked degree than the *Trachiniae*. For an exhaustive treatise on the subject I must refer the student to a well-known essay by the late Bishop Thirlwall (*Camb. Phil. Mus.* ii. p. 483), two extracts from which will suffice to shew the importance of the question in relation to the present play. 'But now the irony of fate displays itself in the cruellest manner: all the wishes

of Deianira shall be granted, but only to verify her worst fears. The labours of Hercules are at an end: she herself has disabled him from ever undertaking another. No rival will henceforward divert his love from her: his eyes will soon be closed upon all earthly forms. But all this is but a bitter mockery: in truth she has made him in whose wellbeing her own was wrapt up, supremely wretched; she has converted his affection for herself into deadly hatred. She, who was able to ruin him, has no means of saving him: the only proof she can give of her fidelity and love is, to die.' And again in regard to the apotheosis: 'Deianira's wishes have been fulfilled, not indeed in her own sense, but in an infinitely higher one. The gods have decreed to bestow on Hercules not merely length of days, but immortality; not merely ease and quiet, but celestial bliss. She indeed has lost him, but only as she must have done in any case sooner or later; and instead of forfeiting his affection, she has been enabled to put the most unequivocal seal upon her faith and devotedness.' Viewed in the above light the Irony of Sophocles is little else than the embodiment in a poetic form of that Irony of Fate which meets us at every turn in the vicissitudes of life, unnoticed it may be except when its victims are amongst the great ones of the world. It is in fact the unforeseen chance by which fortune mocks the plans and expectations of the most far-sighted by using for their advancement or for their fall the occasions and agencies which they had either ignored or miscalculated. Tacitus, its ablest



exponent in history, is never weary of describing its caprices: indeed the following passage from the *Annals* (III. 18) might almost stand for a definition of the Sophoclean Irony:

Mihi, quanto plura recentium seu veterum revolve, tanto magis ludibria rerum mortalium cunctis in negotiis obversantur: quippe fama, spe, veneratione, potius omnes destinabantur imperio, quam quem futurum Principem fortuna in obculto tenebat.

A recognition of this theory is the very keynote to the *Trachiniae*; indeed many of the most dramatic situations in the play were clearly designed to illustrate it; none more so than the striking scene in which Deianira at their first meeting betrays her interest in Iole, never dreaming in her ignorance that the information she requires will prove the girl to be her rival.

I have purposely refrained from entering on the questions which have been raised in regard to the legends of Heracles and their supposed connexion with the worship of the East. An examination of these theories would have been out of place in a work like the present, the object of which is to interest schoolboys anew in the study of a play, which, notwithstanding certain minor imperfections of detail, cannot fail to be recognised as one of the truest and most pathetic of tragedies.

The *Trachiniae* belongs to the second of the three periods which mark the style of Sophocles. Commencing with the grander phraseology of Aeschylus, of which no trace is found in any of the plays which have come down to us, he soon passed

of Deianira shall be granted, but only to verify her worst fears. The labours of Hercules are at an end: she herself has disabled him from ever undertaking another. No rival will henceforward divert his love from her: his eyes will soon be closed upon all earthly forms. But all this is but a bitter mockery: in truth she has made him in whose wellbeing her own was wrapt up, supremely wretched; she has converted his affection for herself into deadly hatred. She, who was able to ruin him, has no means of saving him: the only proof she can give of her fidelity and love is, to die.' And again in regard to the apotheosis: 'Deianira's wishes have been fulfilled, not indeed in her own sense, but in an infinitely higher one. The gods have decreed to bestow on Hercules not merely length of days, but immortality; not merely ease and quiet, but celestial bliss. She indeed has lost him, but only as she must have done in any case sooner or later; and instead of forfeiting his affection, she has been enabled to put the most unequivocal seal upon her faith and devotedness.' Viewed in the above light the Irony of Sophocles is little else than the embodiment in a poetic form of that Irony of Fate which meets us at every turn in the vicissitudes of life, unnoticed it may be except when its victims are amongst the great ones of the world. It is in fact the unforeseen chance by which fortune mocks the plans and expectations of the most farsighted by using for their advancement or for their fall the occasions and agencies which they had either ignored or miscalculated. Tacitus, its ablest

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into the somewhat crude and rhetorical style which appears in the *Antigone*, *Electra*, and *Trachiniae*, out of which grew the simple yet studied grace of tragedies like the *Philoctetes* and the *Coloneus*. It is in the last-named play that his art is commonly supposed to have reached its highest development; but opinions are not unanimous on this point, and the present editor is inclined to agree with the critic in one of the comedies of Phrynichus, who prefers his second and cruder style to the more finished but less vigorous versification of the last:—

οὐ γλύξις, οὐδ' ὑπόχυτος, ἀλλὰ Πράμνιος¹.

'Neither his sweet wine, nor his wine and water for me, but his driest Pramnian.'

In the construction of his tragedies he follows in the main the scheme prescribed by Aristotle², the technical divisions of which are as follows:

(i) the *πρόλογος*, with which the play opens before the appearance of the chorus;

(ii) the *πάραδος*, or ode, to the accompaniment of which the chorus comes forward on the stage;

(iii) the *ἐπεισόδια*, or passages of dialogue which intervene between the choric odes. These vary in number according to the requirements of the play.

(iv) the *στάσιμα*, or odes delivered by the chorus when it has taken up its position permanently on the stage. These again are variable in number.

¹ Phryn. (Com.) *Incert.* 13.

² *Poët.* § 12.

(v) the *ἐξοδος*, which follows the final *odé* and dismisses the actors at the close of the play.

In addition to the above, our author makes frequent use of the incidental pieces known as *τὰ ἀπὸ σκηνῆς*, of which the *κομμὸς* or wailing song is the most important.

Of the so-called *Unities of the Drama* one only is observed by Sophocles,—that which requires that the interest of a play should be centred round a single point. The other two, according to which the scene must not be changed during the performance of a play nor the action be extended beyond a single revolution of the sun, are now generally ignored, as changes of scene and sky in a Greek theatre would in themselves present difficulties sufficient to account for their infrequent use by the tragedian.

The details of his dramatic career are derived from the following sources :

- (i) a short biography by Suidas ;
- (ii) a similar record by the anonymous authors of the scholia, handed down in all probability by grammarians like Aristoxenus, Dicaearchus, and the later Peripatetics ;
- (iii) the *didascaliae*, or records of dramatic exhibitions ;
- (iv) the scattered notices of his life and writings which are furnished by his contemporaries, more especially by Aristophanes and the comic poets.

One of the chief innovations which Sophocles introduced in connexion with the Athenian stage was to draw a clear line of separation between the

province of the actor and that of the tragedian. Hitherto their duties, and even their names, had been confounded, the word *τραγῳδός* being applied indiscriminately to both. Sophocles, in consequence, it is said, of the weakness of his voice, was the first to discountenance the existing system. On two occasions only did he take an active part in the performance of his plays, on one of which he appeared in the character of the blind harper *Thamyris*¹, though even then, to quote the words of *Pliny*², 'cithara sine voce cecinit,' while on the other he apparently represented *Odysseus* in the meeting with *Nausicaa* which is described in the sixth Book of the *Odyssey*.

The order in which his extant plays were produced is as follows: (i) the *Antigone*, (ii) the *Electra*, (iii) the *Trachiniae*, (iv) the *Tyrannus*, (v) the *Ajax*, (vi) the *Philoctetes*, and (vii) the *Coloneus*; of which the *Antigone* appeared in 441 or 440 B.C., the *Philoctetes* in 405, and the *Coloneus* in 401. We can also approximately fix the date of the *Tyrannus*, as in *v.* 532 of the play we find a vowel elided at the end of the line, and it was not until after the year 432 B.C. that the poet allowed himself this licence.

His success as a tragedian was altogether without parallel, for, although the occasions on which he exhibited amount to only twenty-eight in all, he gained the first prize either eighteen, twenty, or twenty-four times (for the accounts vary), but

¹ Cf. *Eur. Rhes.* 923.

² *Nat. Hist.* vii. 57.

never the third: a list of triumphs which sufficiently accounts for the eulogy pronounced by Phrynichus on his dramatic career,

μάκαρ Σοφοκλῆς, δς πολὺν χρόνον βίους
ἀπέθανεν εὐδαίμων ἀνὴρ καὶ δεξιός,
πολλὰς ποιήσας καὶ καλὰς τραγωδίας·
καλῶς δ' ἐτελεύτησ', οὐδὲν ὑπομείνας κακόν¹.

In person he was eminently attractive, and in disposition, as Aristophanes tells us², gentle and loveable. It is true that the same author suggests in a well-known passage of the *Pax*³ that he had a tendency to avarice, but the lines in question are probably based on a misconception, connected it may be with the fact that Simonides, with whom the poet compares him, received money for his compositions. The charge is in itself an improbable one, for, according to Pliny⁴, he was born of a good family, and the impression that he was of humble origin may perhaps have arisen from the fact that, in its secondary meaning, the term Κολωνίτης⁵ had by this time become synonymous with ἀγοραῖος in the sense of a hireling. Among the epithets applied to him we find that of φιλαθηναϊότητος owing to his extreme partiality for his native city: indeed, while the poets who were his

¹ Phrynichus Μούσαι, Meineke, Frag. Comic. Græc., Vol. II. part I, p. 592. ² *Ran.* 82. ³ *iv.* 697—699.

⁴ Plin. *Nat. Hist.* xxxvii. 11.

⁵ We must remember that there were two places of this name, one inside the walls of Athens, the other (Κολωνὸς Ἰππιος) distant about ten stades from the city-gates. The latter was the birthplace of Sophocles, while the former appears to have been used as a market for the hiring of servants.

contemporaries travelled widely, Sophocles appears to have never left the shores of Greece.

The accounts of his death vary. We are told in an epigram, which has been falsely ascribed to Simonides, that he died as he was eating a bunch of grapes, but it is generally supposed that this is only the allegorical version of another and more probable account, according to which his death took place at the very moment when he was receiving the congratulations of his friends on the success of one of his plays. It was early in the year 405 B.C. that he died.

To me he seems incomparably the greatest dramatist of Greece, for assuredly no other unites in his poetry such sweetness with such strength. Combining all the power and dignity of Aeschylus with the pathos and tenderness of Euripides, he exhibits at the same time an insight into character second only to Shakspeare's and altogether without parallel in the poetry of his contemporaries. Even in the structure and development of his plots he anticipates the ingenuity of modern times, and we might almost compare the tragedies of Oedipus and Lear in the form in which they stand, and find it hard to determine which of the two shews the more consummate art.

ΣΟΦΟΚΛΕΟΥΣ ΤΡΑΧΙΝΙΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.

ΘΕΡΑΠΙΑΝΑ.

ΥΛΛΟΣ.

ΧΟΡΟΣ ΠΑΡΘΕΝΩΝ ΤΡΑΧΙΝΙΩΝ.

ΑΓΓΕΛΟΣ.

ΛΙΧΑΣ.

ΤΡΟΦΟΣ.

ΠΡΕΣΒΥΣ.

ΗΡΑΚΛΗΣ.

ΥΠΟΘΕΣΙΣ.

ΕΚ ΤΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ. (Π. 7. 5.)

Ἡρακλῆς παραγενόμενος εἰς Καλυδῶνα τὴν Οἰνέως θυγατέρα Δηιάνειραν ἐμνηστεύσατο, καὶ διαπαλαίσας ὑπὲρ τῶν γάμων αὐτῆς πρὸς τὸν Ἀχελῷον ἀπεικασθέντα ταύρωφ, περιέκλασε τὸ ἕτερον τῶν κεράτων· καὶ τὴν μὲν Δηιάνειραν γαμῆι, τὸ δὲ κέρας Ἀχελῷος λαμβάνει, δούς ἀντὶ τούτου τὸ τῆς Ἀμαλθείας. Ἀμαλθεία δὲ ἦν Αἰμονίου θυγάτηρ, ἡ κέρας εἶχε ταύρου· τοῦτο δὲ, ὡς Φερεκύδης φησὶ, δύναμιν εἶχε τοιαύτην ὥστε ποτὸν ἢ βρωτὸν, ὅπερ εὐχαιτό τις, παρέχειν ἄφθονον. στρατεύει δὲ Ἡρακλῆς μετὰ Καλυδωνίων ἐπὶ Θεσπρωτοῦς, καὶ πόλιν ἔλων Ἐφύραν, ἧς ἐβασίλευε Φύλας, Ἀστυόχη τῇ τούτου θυγατρὶ συνελθὼν, πατὴρ Τληπολέμου γίνεται. γενομένων δὲ τούτων εὐωχούμενος παρὰ Οἰνεί, κοινὸν παῖσας ἀπέκτεινεν Εὐνομον τὸν Ἀρχιτέλους παῖδι κατὰ χειρῶν διδόντα· συγγενὴς δὲ οὗτος Οἰνέως. καὶ ὁ μὲν πατὴρ τοῦ παιδὸς ἀκουσίου γενομένου τοῦ συμβεβηκότος συνεγνώμωνι· Ἡρακλῆς δὲ κατὰ τὸν νόμον φυγὴν ὑπομένειν ἤθελε, καὶ δὴ ἔγνω πρὸς Κήϋκα εἰς Τραχῖνα ἀπίεσαι. ἄγων δὲ Δηιάνειραν εἰς ποταμὸν Εὐνοον ἤλθεν, ἐν ᾧ καθεζόμενος Νέσσος ὁ Κένταυρος τοὺς παριόντας διεπόρθμευε μισθοῦ, λέγων παρὰ θεῶν ταύτην τὴν πορθμείαν εἰληφέναι διὰ τὸ δίκαιος εἶναι. αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη, Δηιάνειραν δὲ μισθὸν αἰτηθεὶς ἐπέτρεψε Νέσσω διακομίζειν. ὁ δὲ πορθμεύων αὐτὴν ἐπεχειρεῖ βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ἐξελθόντα Νέσσον ἐτόξευσεν εἰς τὴν καρδίαν. ὁ δὲ μέλλων τελευτᾶν, προσκαλεσάμενος Δηιάνειραν, εἶπε τηρεῖν λαβοῦσαν ἐν κόχλῳ, εἰ θέλοι πρὸς Ἡρακλέα φιλίαν ἔχειν, τὸν τε ἰὼν ἀφῆκε κατὰ τῆς κόχλου καὶ τὸ ῥυὲν ἐκ τοῦ τραύματος τῆς ἀκίδος αἶμα συμμίξας

δέδωκεν ἡ δὲ λαβοῦσα ἐφύλαττε παρ' ἑαυτῇ. διεξιὼν δὲ Ἡρακλῆς τὴν Δρυόπων χώραν, καὶ τροφῆς ἀπορῶν, ὑπαντήσαντος αὐτῷ Θειοδάμαντος βοηλατοῦντος, τὸν ἕτερον τῶν ταύρων λύσας καὶ σφάξας εὐωχεῖτο. ὥς δὲ ἦκεν εἰς Τραχίνα πρὸς Κῆρυκα, ὑποδεχθεὶς ὑπ' αὐτοῦ Δρύοπας κατεπολέμησεν. αὐθις ἐκείθεν Αἰγυμῖφ βασιλεῖ συνεμάχησε Δωριέων· Λαπίθαι γὰρ περὶ γῆς ὄρων πρὸς αὐτὸν ἐπολέμουν, Κορώνου στρατηγοῦντος. ὁ δὲ πολιορκούμενος ἐπεκαλέσατο Ἡρακλῆα βοηθὸν ἐπὶ μέρει τῆς γῆς. βοηθήσας δὲ Ἡρακλῆς ἀπέκτεινε Κόρωνον μετὰ καὶ ἄλλων, καὶ τὴν γῆν ἅπασαν ἔλευθέραν ἐποίησεν· ἀπέκτεινε δὲ καὶ Λαγόραν μετὰ τῶν παιδων, βασιλεῖα Δρυόπων, ἐν Ἀπολλωνος τεμένει, Λαπιθῶν σύμμαχον. παριόντα δὲ Ἴτωνα εἰς μονομαχίαν προ-καλεῖτο αὐτὸν Κύκνος ὁ Ἄρεος καὶ Πελοπίας· συστάς δὲ καὶ τοῦτον ἀπέκτεινε. ὥς δὲ εἰς Ὀρμένιον ἦκεν, Ἀμύντωρ αὐτὸν ὁ βασιλεὺς οὐκ εἶασε μεθ' ὅπλων παρίεναι, κωλυόμενος δὲ παρελθεῖν καὶ τοῦτον ἀπέκτεινε. ἀφικόμενος δὲ εἰς Τραχίνα στράτιῶν ἐπ' Οἰχαλίαν συνήθροισεν, Εὐρυτον τιμωρήσασθαι θέλων. συμ-μαχοῦντων δ' Ἀρκάδων αὐτῷ καὶ Μηλιέων τῶν ἐκ Τραχίνος καὶ Λοκρῶν τῶν Ἐπικνημιδίων, κτείνας μετὰ τῶν παιδων Εὐρυτον, αἰρεῖ τὴν πόλιν, καὶ θάψας τῶν σὺν αὐτῷ στρατευσαμένων τοὺς ἀποθανόντας, Ἰππασον τὸν Κήυκος, καὶ Ἀργεῖον καὶ Μέλανα, τοὺς Λικυμνίου παῖδας, καὶ λαφυραγωγῆσας τὴν πόλιν, ἦγεν Ἴδλην αἰχμάλωτον. καὶ προσορμισθεὶς Κηναίῳ τῆς Εὐβοίας ἀκρωτηρίῳ Διὸς Κηναίου ἱερὸν ἰδρύσατο. μέλλων δὲ ἱεουργεῖν κήρυκα ἔπεμψε λαμπρὰν ἐσθῆτα οἷσιντα. παρὰ τούτου δὲ τὰ περὶ τὴν Ἴδλην Δηιάνειρα πυθομένη, καὶ δείσασα μὴ πάλιν ἐκείνην ἀγαπήσῃ, νομίσασα τῇ ἀληθείᾳ φίλτρον εἶναι τὸ ῥυέν αἷμα Νέσσου, τούτῳ τὸν χιτῶνα ἔχρισεν. ὥς δὲ θερμανθέντος τοῦ χιτῶνος ὁ ἴος τῆς ὕδρας ἡσθίετο, τὸν μὲν Λίχαν κατέβαλεν, εἰς Τραχίνα δὲ ἐπὶ νεὸς κομίζεται. Δηιάνειρα δὲ ἀχθεσθεῖσα ἑαυτὴν ἀνήγησεν. Ἡρακλῆς δὲ ἐντειλάμενος Ὑλλῳ, ὃς αὐτῷ ἐκ Δηιανείρας ἦν παῖς πρεσβύτερος, τὴν Ἴδλην ἀνδρωθέντα γῆμαι, παραγενόμενος εἰς Οἶτην, ὃ ἐστὶν ὄρος Τραχίνος, πυρὰν ποιήσας, ἐκέλευσεν ἐπιβὰς ὑφάπτειν. τοῦ δὲ μὴ θέλοντος Ποίας παριῶν ἐπὶ ζήτησιν ποιμνίων ὑφάψας ἔλαβε τὰ τόξα παρ' αὐτοῦ δωρεάν. καιομένης δὲ τῆς φλογὸς λέγεται νέφος ὑποστὰν μετὰ βροντῆς αὐτὸν εἰς οὐρανὸν ἀναπέμψαι. ἔνθα τυχῶν ἀθανασίας γήμας Ἡβην τὴν Ἥρας θυγατέρα ποιεῖ παῖδας Ἀλεξιάρην καὶ Ἀνίκητον.

ΑΘΛΟΙ ΗΡΑΚΛΕΟΥΣ.

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lieve the late Mr Shilleto, are in favour of the subjunctive, a construction which is easily explicable, if we regard the words δὲ ἐκμάθοις as equivalent in force to a future indicative. On the other hand, the combination of the optative with δὲ after πρὶν can scarcely be justified by an appeal to the exigencies of the oblique narration.

Notice, in translating, the force of the compound ἐκμάθοις, 'that thou canst not read *aright* the life of any mortal'.

χρηστός...κακός] 'whether it has been a life of happiness in any case or the reverse'. For the repetition of the subordinate negative Wunder well compares *Plat. Prot.* 312 C οὐδὲ θεῶ παραδίδωσι τὴν ψυχὴν ὁλοθα, οὐτ' εἰ ἀγαθὸν οὐτ' εἰ κακὸν πράγματι.

4 ἐγὼ δὲ τὸν ἐμὸν] Observe the emphatic collocation: 'I know too well what *my* life has been'. It is hardly correct to say that the addition of the participle ἔχουσα gives a poetic turn to the sentence, which in prose would have stood thus, ἔξοιδα τὸν ἐμὸν αἰῶνα ὄντα δυστυχῆ, as ἔξοιδα with an accusative participle would be a comparatively rare construction.

ΠΡΟΘΕΣΙΣ.

ΕΚ ΤΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ. (Π. 7. 5.)

Ἡρακλῆς παραγενόμενος εἰς Καλυδῶνα τὴν Οἰνέως θυγατέρα
Διάνειραν ἐμνηστεύσατο, καὶ διαπαλαίσας ὑπὲρ τῶν γάμων
αὐτῆς πρὸς τὸν Ἀχελῷον ἀπεικασθέντα ταύρω, περιέκλασε τὸ
ἕτερον τῶν κεράτων· καὶ τὴν μὲν Διάνειραν γαμῆι, τὸ δὲ κέρας
Ἀχελῷος λαμβάνει, δὸς ἀντὶ τούτου τὸ τῆς Ἀμαλθείας. Ἀμάλ-
θεια δὲ ἦν Αἰμονίου θυγάτηρ, ἣ κέρας εἶχε ταύρου· τοῦτο δὲ, ὡς
Φερεκύδης φησὶ, δύναμιν εἶχε τοιαύτην ὥστε ποτὸν ἢ βρωτὸν,
ὅπερ εὔξαιτό τις, παρέχειν ἄφθονον. στρατεύει δὲ Ἡρακλῆς
μετὰ Καλυδωνίων ἐπὶ Θεσπρωτοῦς, καὶ πόλιν ἔλων Ἐφύραν, ἧς
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Τληπολέμου γίνεται. γενομένων δὲ τούτων εὐωχούμενος παρὰ
Οἰνεῖ, κονδυλῷ παῖσας ἀπέκτεινεν Ἐύνομον τὸν Ἀρχιτέλους παῖδι
κατὰ χειρῶν διδόντα· συγγενὴς δὲ οὗτος Οἰνέως. καὶ ὁ μὲν
πατὴρ τοῦ παιδὸς ἀκουσίῳ γενομένου τοῦ συμβεβηκότος συνεγ-
νωμόναι· Ἡρακλῆς δὲ κατὰ τὸν νόμον φυγὴν ὑπομένειν ἤθελε,
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ραν εἰς ποταμὸν Εὐήνον ἤλθεν, ἐν ᾧ καθεζόμενος Νέσσος
ὁ Κένταυρος τοὺς παριόντας διεπόρθημεν μισθοῦ, λέγων παρὰ
θεῶν ταύτην τὴν πορθμείαν εἰληφέναι διὰ τὸ δίκαιος εἶναι.
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1 φανείς] Wunder explains φανείς ἔστι as equivalent to πέφανται, and compares *Ant.* 621 σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται. Hermann however suggests a far more forcible rendering by treating φανείς as an epithet to be closely connected with the adjective ἀρχαῖος 'current in old times', 'well-known of old'. Cf. *O.R.* 848 ἀλλ' ὡς φανέν γε τοῦτος ὧδ' ἐπίστασο. In reference to the subject of the proverb it is scarcely necessary to notice the absurd comment of a scholiast, who, on the ground that Solon was the author of the saying, objects to its introduction in the present passage as an anachronism on the part of the poet.

3 θάνῃ] is the reading of the MSS, and, in spite of the elaborate defence which Hermann offers in behalf of θάνοι, all the best authorities, including I be-

lieve the late Mr Shilleto, are in favour of the subjunctive, a construction which is easily explicable, if we regard the words ἂν ἐκμάθοις as equivalent in force to a future indicative. On the other hand, the combination of the optative with ἂν after πρὶν can scarcely be justified by an appeal to the exigencies of the oblique narration.

Notice, in translating, the force of the compound ἐκμάθοις, 'that thou canst not read *aright* the life of any mortal'.

χρηστός...κακός] 'whether it has been a life of happiness in any case or the reverse'. For the repetition of the subordinate negative Wunder well compares *Plat. Prot.* 312 C οὐδὲ οὐκ παραδίδως τὴν ψυχὴν οἰσθα, οὐτ' εἰ ἀγαθὴ οὐτ' εἰ κακὴ πρᾶγματι.

4 ἐγὼ δὲ τὸν ἐμὸν] Observe the emphatic collocation: 'I know too well what *my* life has been'. It is hardly correct to say that the addition of the participle ἔχουσα gives a poetic turn to the sentence, which in prose would have stood thus, ἐξοῖδα τὸν ἐμὸν αἰῶνα ὄντα δυστυχῆ, as ἐξοῖδα with an accusative participle would be a comparatively rare construction.

ἔξοιδ' ἔχουσα δυστυχῇ τε καὶ βαρύν, 5
 ἥτις πατὴρ δὲ ἐν δόμοισιν Οἰνέως
 ναίουσ' ἔτ' ἐν Πλευρώνι νυμφείων ὄκνον
 ἀλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.
 μνηστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῷον λέγω,
 ὅς μ' ἐν τρισὶν μορφαῖσιν ἐξήτει πατρός, 10
 φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ' αἰόλος
 δράκων ἐλικτός, ἄλλοτ' ἀνδρείῳ κύτει
 βούπρῃρος· ἐκ δὲ δασκίου γενειάδος
 κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.
 τοιούδ' ἐγὼ μνηστῆρα προσδεδεγμένη 15
 δίστηνος αἰὲ κατθανεῖν ἐπευχόμην,
 πρὶν τῇσδε κόλῃς ἐμπελασθῆναι ποτε.

5 *δυστυχῇ τε καὶ βαρύν*] 'ill-starred and wearisome'.

7 *ἐτ' ἐν*] is Hermann's reading in place of *ἐν*, which, although it has received the support of Professor Campbell's authority, is surely objectionable, whether we regard the form of the preposition or the quantity of the final iota. Wunder adopts *ἐτι*, justifying the omission of the preposition by a parallel passage in *v.* 172, *αὐδῆσαι ποτε Δωδώνι δισσῶν ἐκ πελειάδων ἔφη*.

ὄκνον] It is difficult to see why Hermann should have substituted the word *ὄκλον* on the authority of a few scholia in place of the more ordinary substantive *ὄκνον*, which appears in the MSS, and is retained by Musgrave, Wunder and the majority of the editors as supplying a better sense.

10 *ἐξήτει*] The tense denotes the persistency of the persecution: 'ceased not to ask my father for my hand'.

11 *φοιτῶν*] For the omission of

ἄλλοτε with the first clause of the sentence cf. *Elec.* 535. The adjective *ἐναργῆς*, as Hermann and Wunder point out, is added for emphasis as in *O. R.* 535, and in contrast with the words *ἀνδρείῳ κύτει βούπρῃρος* which follow. There is the usual question whether *αἰόλος* denotes *colour* or *motion*, more probably the former which supplies a better contrast with the epithet *ἐλικτός*. 'At one time he would court me in the visible form of a bull, at another as a speckled glancing snake: again with human trunk and head of ox, while from his shaggy beard streams of spring water flowed all ways'. The phrase *ποτὸς κρηναῖος* occurs again in *Phil.* 21.

15 *προσδεδεγμένη*] 'exceptum habens', Wunder; 'when such was the suitor whose visits I had to expect', Paley. The latter rendering is, I think, more poetical as well as more in accordance with the usage of the verb.

17 *τῇσδε*] 'ere ever I ap-

χρόνῳ δ' ἐν ὑστέρῳ μὲν, ἀσμένῃ δέ μοι,
 ὁ κλεινὸς ἦλθε Ζηνὸς Ἀλκμήνης τε παῖς·
 ὃς εἰς ἀγῶνα τῷδε συμπεσὼν μάχης 20
 ἐκλύεται με. καὶ τρόπον μὲν ἂν πόνων
 οὐκ ἂν διείποιμ'. οὐ γὰρ οἶδ'· ἀλλ' ὅστις ἦν
 θακῶν ἀταρβῆς τῆς θέας, ὁ δ' ἂν λέγοι.
 ἐγὼ γὰρ ἤμην ἐκπεπληγμένη φόβῳ,
 μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ. 25
 τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,
 εἰ δὴ καλῶς. λέχος γὰρ Ἡρακλεῖ κριτὸν
 ξυστᾶσ' αἶετιν' ἐκ φόβου φόβον τρέφω,
 κείνου προκηραίνουσα. νύξ γὰρ εἰσάγει
 καὶ νύξ ἀπωθεῖ διαδεδεγμένη πόνον. 30

proached so strange a couch'.
 In place of *τῇσδε* Wunder has
 introduced *ταῦδε* into his text,
 but the position of the word in
 the sentence, and still more the
 omission of the article, are deci-
 sive against the alteration.

20 *ἀγῶνα...μάχης*] 'a conflict
 of arms'. Observe the force of
 the middle *ἐκλύεται*: 'procured
 my release', or perhaps 'won me
 for himself'.

21 *πόνων*] 'Now as for the cha-
 racter of the fray I could not
 describe it in detail, for I know
 it not, though, if anyone were
 sitting there unawed by the
 spectacle, he 'tis true might tell
 you'. In line 23 ὁ δέ, which
 I have introduced into the text
 in place of *ὅδε* the ordinary
 reading and ὁ δέ which Hermann
 prefers, is due I believe to Mr
 Shilleto. As an instance of *ὁ δέ*
 in the apodosis, it is peculiarly
 appropriate in a sentence like
 the present, where the order of
 the clauses is inverted. In ad-
 dition to which it is 'more in
 keeping than *ὅδε* with the vague

and indefinite relative *ὅστις*.

27 *εἰ δὴ καλῶς*] 'if well it
 can be called, for ever since I
 was wedded to Heracles as his
 chosen bride I have had on my
 mind one fear after another'.
 Hermann, who is followed by
 Wunder, regards *λέχος* as an
 accusative rather than a nomina-
 tive on the analogy of a passage
 in *Aj.* 483 *ἐπεὶ τὸ σὸν λέχος*
συνῆλθον, but the construction he
 suggests is more usual with a
 verb of motion like *συνῆλθον* than
 with one of rest like *συστᾶσα*,
 while the addition of the adje-
 ctive *κριτὸν* is likewise in favour
 of the simpler interpretation.

30 *διαδεδεγμένη*] For a similar
 sentiment cf. *Aj.* 866. The
 present passage is full of diffi-
 culty. Amongst the interpreta-
 tions which have been proposed
 the following is perhaps the
 best: 'for night brings trouble
 to my heart, and night rids me
 of trouble only by inheriting a
 fresh burden'. Linwood on the
 other hand considers that the re-
 ference is not to successive nights

κάψυσάμεν δὴ παῖδας, οὓς κείνός ποτε,
 γήτης ὅπως ἄρουραν ἔκτοπον λαβίων,
 σπείρων μόνον προσεΐδε κάξαμῶν ἀπαξ.
 τοιοῦτος αἶων ἐς δόμους τε καὶ δόμων
 αἰὲ τὸν ἄνδρ' ἔπεμπε λατρεύοντά τῳ. 35
 νῦν δ' ἡνίκ' ἀθλων τῶνδ' ὑπερτελῆς ἔφν,
 ἐνταῦθα δὴ μάλιστα ταρβήσας' ἔχῳ.
 ἐξ οὗ γὰρ ἕκτα κείνος Ἰφίτου βίαν,
 ἡμῖς μὲν ἐν Τραχίνι τῇδ' ἀνάστατοι
 ξένῳ παρ' ἀνδρὶ ναίομεν, κείνος δ' ὅπου 40

so much as to night followed by morning, and would supply with the first *νύξ* the participle *εἰσερχομένη*, with the second the participle *ἀπελθοῦσα*. Wunder's suggestion that *αὐτόν*, i.e. Ἡρακλέα, is to be understood with *εἰσάγει* and *ἀπωθεῖ* is scarcely satisfactory. The introduction of the fresh accusative is awkward, and the sense obtained from the passage is far less poetical: 'for night brings him home, and night, the inheritor of a new toil, sends him forth again'.

31 *κάψυσάμεν δὴ*] 'And we had children too, whom my husband sees at long intervals, even as a farmer who has taken a far-off field sees it once only at seed-time, and once again at harvest'. The difficulties of this simile, on which Wunder enlarges at length, are difficulties only of form. Although by construction the line *σπείρων μόνον* *προσεΐδε κάξαμῶν ἀπαξ* refers directly to the accusative *οὓς* instead of to *ἄρουραν ἔκτοπον* to which it virtually applies, still the addition of the indefinite *ποτε* makes the simile altogether general in its application to the visits of Heracles. We are not

required to calculate whether he came home once a year or twice a year or oftener. The husbandman visits his farm twice a year, and so far may be aptly compared with Heracles who came home but seldom.

36 *ὑπερτελῆς ἔφν*] 'when he has proved superior to all these toils', is the usual rendering. May we not however press with advantage the force of *ἔφν*, and translate 'when it is his *fate* to surmount these toils', taking into consideration the oracle to which allusion is made in *v.* 166, and again in *v.* 1170, of the present play? For *ὑπερτελῆς* without a governed case in the simple sense of 'passing', 'overleaping', compare the well-known passage in the opening of the *Agam.* (277).

37 *ταρβήσας' ἔχῳ*] 'I am kept in alarm'.

39 *ἀνάστατοι*] 'outcasts from home'. The word occurs again in *Oed. Col.* 429, and again in a different sense with the substantive *οἴκους* in *Ani.* 673. By *ξένῳ ἀνδρὶ* in the following line Ceyx is meant. Hermann points out that *δπον* and not *δπω* is the correct reading, the former being in strict accordance with the

- βέβηκεν οὐδεὶς οἶδε· πλὴν ἐμοὶ πικρὰς
 ὠδῖνας αὐτοῦ προσβαλὼν ἀποίχεται.
 σχεδὸν δ' ἐπίσταμαί τι πῆμ' ἔχοντά νιν·
 χρόνον γὰρ οὐχὶ βαιὼν, ἀλλ' ἤδη δέκα
 μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει. 45
 καῖστιν τι δεινὸν πῆμα· τοιαύτην ἐμοὶ
 δέλτον λιπὼν ἔστειχε, τὴν ἐγὼ θαμὰ
 θεοῖς ἀρώμαι πημονῆς ἄτερ λαβεῖν.
 ΘΕ. δέσποινα Δηάνειρα, πολλὰ μὲν σ' ἐγὼ
 κατείδον ἤδη πανδάκρυτ' ὀδύρματα 50
 τὴν Ἡράκλειον ἔξοδον γοωμένην
 νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν

force of the tense βέβηκεν, 'where he is'. Cf. *Oed. Col.* 52.

41 πλὴν] 'save only that he is gone from me, and has smitten my heart with bitter pangs on his account'. This use of πλὴν in direct connexion with the finite verb appears in Aristoph. *Ran.* 1466, πλὴν γ' ὁ δικάστης αὐτὰ καταπίνει μόνος. For the genitive αὐτοῦ compare the expression μῦθος φίλων 'tidings about friends' (*Ant.* 11), and also the expression ἀνδρὸς δέμα 'fears for a husband' in *v.* 107 of the present play.

44 The remainder of the speech from this point is regarded by Wunder as spurious. His reasons for this belief, though scarcely strong enough to be convincing, are partially borne out by the general weakness of the passage, especially as regards the 45th and the 48th lines. In particular the construction of ἀρώμαι λαβεῖν in the last line is liable to objection, and also the use of τὴν for the relative in the previous verse; unless indeed Dindorf be right in adopt-

ing the very natural alteration ἔστειχεν, ἦν.

45 ἀκήρυκτος μένει] 'and still no message comes'. Observe the force of the καὶ in καῖστιν which follows. 'Yes, there is some terrible disaster; for so bodes the tablet which he left me when he was starting, and which I often pray may have come into my hands unfraught with woe'.

49—93 *Enter an attendant, who suggests that Hyllus should be sent in quest of his father. Hyllus himself appears, and after a conversation with Deianira starts on the mission.*

50 πανδάκρυτ' ὀδύρματα] 'lamentations all choked by tears'. Ὀδύρματα γοωμένην is a species of cognate accusative in place of ὀδύρματα ὀδυρομένην, and the participle may therefore readily take the second accusative ἔξοδον. For similar examples compare *Eur. Med.* 205, 206, and also *Phoen.* 293. Πολλὰ is understood by many as agreeing with ὀδύρματα, but it is simpler, I think, to regard it as an adverb.

52 φρενοῦν] 'to tutor the free-

γνώμαισι δούλαις, κάμῃ χρη φράσαι τόσον
 πῶς παισὶ μὲν τοσοῖσδε πληθύνεις, ἀτὰρ
 ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά, 55
 μάλιστα δ' ὕπερ εἰκὸς Ἴλλον, εἰ πατρός
 νέμοι τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖν;
 ἐγγὺς δ' ὅδ' αὐτὸς ἀρτίπους θράσκει δόμους,

born with the suggestions of a slave'. With the phrase γνώμαισι δούλαις cf. δούλον βίον in v. 302. The rhythm of the lines is against our separating these words, as we must do if in place of δούλαις we read δούλοις as a substantive.

53 κάμῃ] Professor Paley understands the καὶ in κάμῃ as the simple copula, and makes this clause of the sentence dependent like the former on the conjunction εἰ. I prefer myself to regard the apodosis of the sentence as commencing with the words κάμῃ, 'I, too, (as well as any other person, slave or free,) may point out this much'. Professor Campbell, I see, reads τὸ σὸν in place of τόσον, but the abruptness of the question which follows is an argument, I think, in favour of the text, while φράζειν τὸ σὸν is surely a somewhat curt and indefinite phrase, especially if we consider the indirect way in which the interests of Deianira are suggested in the ensuing passage.

56 ὕπερ εἰκὸς] i.e. ὅπερ εἰκὸς ἂν εἰη εἰλθεῖν or εἰκὸς εἰλθεῖν ἂν, by supplying which we can account for the optative νέμοι in the succeeding clause. This is a simpler explanation than to understand the optative as implying a remote degree of censure on Hyllus for his carelessness. That εἰλθεῖν rather than πέμπειν is the verb to be supplied

is clear from the use of the 3rd person singular νέμοι, the subject of which is Hyllus and not Deianira. Tr. 'more especially one of them, who is the very person that should go in quest of him, supposing he pays any regard to his father's reputation for success.' In the following line we have a combination of two constructions (1) εἰ νέμοι τιν' ὦραν πατρός, and (2) εἰ πέμπει τιν' ὦραν τοῦ καλῶς (κατέρε) πράσσειν δοκεῖν on the analogy of the following passage, which Hermann quotes from Demosthenes (O. II. 19, 4), τοῦτων οὐχὶ νῦν ὁρῶ τὸν καιρὸν τοῦ λέγειν. I have therefore printed the line without punctuating after the word ὦραν. If on the other hand we adopt the explanation which treats the words τοῦ καλῶς πράσσειν δοκεῖν as exegetical of the former, the stop in question may fairly stand, but the addition of the article with δοκεῖν is against this interpretation.

58 ἀρτίπους] If this word is to be accepted as the true reading, it can only be explained as 'conveniently', 'in good season'. It can scarcely however be doubted that in ἀρτί που, which I believe originated with the late Mr Shilleto, we have the required emendation. He proposed, I am told, to go further by reading 'σθράσκει δόμους, an instance of prodelision which I am certain the critical ear of

ὥστ' εἴ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ,

πάρεστι χρῆσθαι τάνδρ' ἰ τοῖς τ' ἐμοῖς λόγοις. 60

ΔΗ. ὦ τέκνον, ὦ παῖ, καὶ ἀγεννήτων ἄρα
μῦθοι καλῶς πῆππουσιν ἦδε γὰρ γυνή
δούλη μὲν, εἴρηκεν δ' ἐλεύθερον λόγον.

ΤΛ. ποῖον; δίδαξον, μήτερ, εἰ διδακτά μοι.

ΔΗ. σὲ πατὴρ οὕτω δαρὸν ἐξενωμένον 65
τὸ μὴ πυθέσθαι ποῦ ὅστιν αἰσχύνῃ φέρειν.

ΤΛ. ἀλλ' οἶδα, μύθοις εἴ τι πιστεύειν χρεῶν.

ΔΗ. καὶ ποῦ κλύεις νιν, τέκνον, ἰδρῦσθαι χθονός;

ΤΛ. τὸν μὲν παρελθόντ' ἄροτον ἐν μήκει χρόνου
Λυδῇ γυναικί φασί νιν λάτρην πονεῖν. 70

our author would never have tolerated. Nor indeed do we require the preposition, for we have a similar use of the accusative in *Phil.* 1126 (*ed. Wund.*), while an analogous use of the genitive is not uncommon in Sophocles, e.g. *ἔχου παραστέλχοντα τηρήσας* (*O. T.* 808), where Dind. quite unnecessarily has altered the reading to *ἔχους*. The omission of the preposition is no doubt a return to the Homeric construction.

60 τοῖς τ' ἐμοῖς λόγοις] 'you may avail yourself at once of your son's help and my advice'. Hermann, followed I believe by Mr Shilleto, would read τοῖς γ' ἐμοῖς λόγοις, the objection to which, as it appears to me, is the introduction of the pronoun σοι in the previous line. It is surely an awkward form of expression to say, 'if I seem to you to speak well, your son can adopt my advice'.

66 φέρειν] So most of the editors, with the exception of Dindorf, who reads φέρει. 'That you, when your father has so

long been in alien lands, should have neglected to learn where he is brings you discredit'. The emphatic position of σὲ marks the enquiry as the special duty of Hyllus, who was the eldest son.

67 μύθοις] 'stories', 'tales'. The word is strong enough in itself without the addition of γε, which is introduced by Hermann and Wunder.

69 ἄροτον] 'throughout the past season'. The substantive ἄροτος, which Wunder renders by the word 'year' on the ground that ἀπαξ τοῦ ἔτους ἀροτριάται ἡ γῆ, occurs again in line 825 of the present play. In both cases it is more forcible in the ordinary sense of 'seed-time' or 'ploughing-time' in accordance with its original use in Hesiod (*Ἔργ.* καὶ *Ἡμ.* 458—460). For the expression μήκει χρόνου 'for a length of time', 'for all that time', cf. Aesch. *Agam.* 593.

70 Λυδῇ] Emphatic by position. Wunder's suggestion that Sophocles probably wrote φασί λατρεῖαν πονεῖν will, I fancy, find few adherents.

ΔΗ. πᾶν τοῖνον, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.

ΤΛ. ἀλλ' ἐξαφεῖται τοῦδέ γ', ὡς ἐγὼ κλύω.

ΔΗ. ποῦ δῆτα νῦν ζῶν ἢ θανῶν ἀγγέλλεται;

ΤΛ. Εὐβοῖδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτόν, ἢ μέλλειν ἔτι.

75

ΔΗ. ἄρ' οἶσθα δῆτ', ὦ τέκνον, ὡς ἔλειπέ μοι
μαντεῖα πιστὰ τῆσδε τῆς χώρας περὶ;

71 ἔτλη] 'then one may hear anything if in truth he submitted to that'.

73 θανῶν] θανῶν γε, 'or indeed dead', Herm., who defends the particle as 'aptissima'. Without enquiry into its force in the present passage, we may surely on the score of euphony alone object to its introduction before the verb ἀγγέλλεται.

75 μέλλειν ἔτι] 'is shortly intending to do so'.

76 ἔλειπε] The imperfect is used as referring to an action the operation of which is still in progress. For a similar usage of the imperfect compare ἔσται in line 47.

79—93] This passage, one of those to which I have already referred in my preface, is important in many ways. In addition to lines 80 and 81, which are evidently corrupt, it is unquestionably weak in form and sentiment, in a much less degree however than the corresponding passage (160—174). It contains, at any rate, one notable example of a *duplex recursio*, as it can be scarcely questioned that the very inferior line ἢ πίπτομεν σοῦ πατρός ἐξολωδῶτος (v. 86), which Herm., Dind. and Professor Campbell have bracketed, was merely the rough draught of the more finished line which they have admitted into the text. In lines

88 and 89 νῦν δ' ὁ ξυνήθης πτόμος ... δειμαίνειν ἄγαν, which Herm. and Dind. have rejected on the same grounds, we have, I am persuaded, a second and similar example, not, I grant, so evident a one, for, omitting the fact that the couplets begin with the same words (νῦν δέ), and contain the unusual phrase ὁ ξυνήθης πτόμος, there is little that would suggest an interpolation or aid us in determining which is the weaker couplet of the two. At the same time it is impossible to conceive that in their present form the lines can hold their position in the text, and we are therefore reduced to the necessity of transposing and rewriting them as Wunder has done, or of selecting one couplet with Hermann to the exclusion of the other. Accepting the latter alternative, I think with him that the sentiment embodied in the lines νῦν δ' ὡς ξυνήμ' κ.τ.λ. is more in accordance with the usage of the tragedian than the remarks upon Heracles which form the subject of the other couplet. I am somewhat surprised to find that Prof. Paley is satisfied with the state of the text, nor does he think that either the present passage or others in the play (e.g. 160—174) exhibit any particular weakness when compared with the other writings of Sophocles.

- ΤΛ. τὰ ποῖα, μήτερ; τὸν λόγον γὰρ ἀγνοῶ.
 ΔΗ. ὥς ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν,
 ἡ τοῦτον ἄρας ἄθλον, εἰς τὸν ὕστερον 80
 τὸ λοιπὸν ἤδη βλοτον εὐαίων' ἔχειν.
 ἐν οὖν ῥοπῇ τοιαῦδε κειμένῳ, τέκνον,
 οὐκ εἰ ξυνέρξων, ἥνικ' ἡ σεσώσμεθα
 κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἅμα
 [ἡ πίπτομεν σοῦ πατρὸς ἐξολωλότος;] 85
 ΤΛ. ἀλλ' εἴμι, μήτερ' εἰ δὲ θεσφάτων ἐγὼ
 βάξιν κατήδη τῶνδε, κὰν πάλαι παρῇ.
 [νῦν δ' ὁ ξυνήθης πότμος οὐκ ἐᾷ πατρὸς
 ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν]
 νῦν δ' ὥς ξυνήμ', οὐδὲν ἐλλείψω τὸ μὴ οὐ 90
 πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.
 ΔΗ. χώρει νυν, ὦ παῖ· καὶ γὰρ ὑστέρῳ τό γ' εὖ
 πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ.

79 μέλλει τελεῖν] Some of the editors supply *μαντεῖα* with *μέλλει*, referring to line 77 for the nominative of the sentence. But with the participle *ἄρας* following so closely in the next line, we shall avoid an awkward change of construction if we understand Heracles himself to be the subject of *μέλλει*.

80 *ἄρας ἄθλον* is an unusual phrase for 'winning a contest', and I should prefer to understand it in the more ordinary sense of 'undertaking a toil'.

81 τὸ λοιπὸν ἤδη] This reading, which is adopted by Herm. and Prof. Campbell, is certainly better than τὸν λοιπὸν ἤδη, which is read by Dind. and Wunder, although it does not obviate the necessity of understanding *βλοτον* a second time with *εὐαίων' ἔχειν*. I had always thought it possible that *εἰς τὸ γ' ὕστερον τὸν λοιπὸν*

ἤδη βλοτον εὐαίων' ἔχειν might be the correct reading, and I find the alteration has been suggested by Reiske. The word *βλοτος* is carefully to be distinguished from *βλος* in meaning, the former signifying 'course of life'.

84, 85] Assuming this passage to be an instance of the confusion caused by a combination of readings taken from different editions, we may compare two lines in Persius (iii. 13, 75), where the same agency has apparently been at work.

87 βάξιν] 'had I known before the import of these oracles, I would have been at your side long since'.

92 τό γ' εὖ πράσσειν] 'for, although it tarry late, still a father's prosperity, whenever the news comes, is fraught with gain'. As Hermann points out, the optative is used in place of the

ΧΟΡΟΣ.

στρ. α'. Ὅν αἰόλα νύξ ἐναριζομένα

τίκτει κατευνάζει τε φλογιζόμενον, 95

"Ἄλιον, "Ἄλιον αἰτῶ

τοῦτο καρῦξαι τὸν Ἀλκμήνας πόθι μοι πόθι μοι
παῖς

ναίει ποτ', ὃ λαμπρᾷ στεροπᾷ φλεγέθων,

ἢ ποντίας αὐλώνας, ἣ δισσαῖσιν ἀπείροις κλι-
θείς 100

subjunctive to make the statement a general one, and not applicable merely to the case of Heracles and Hyllus.

94—100 *Chorus of Trachinian women*. 'We invoke the aid of the Sun-God to tell us where Heracles tarries and to relieve the sorrows of our Queen. Yet let her take comfort, for Heaven so far has protected him, and no mortal man can hope for entire immunity from suffering'.

94 ἐναριζομένα] For the idea cf. Eur. *Her. Fur.* 1090. The present passage, however, is rendered more forcible by adhering to the literal Homeric sense of the participle: 'thou whom starry night produceth from her own despoiling, and again lulls into repose'. With the verb *τίκτει*. Wunder well compares Aesch. *Agam.* 264, τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

97 τοῦτο καρῦξαι] Brunck, followed by Prof. Paley, would join the words αἰτῶ τοῦτο. Hermann, on the other hand, objects to this combination as somewhat prosaic, and prefers to make τοῦτο dependent on καρῦξαι, though the comma which he places after καρῦξαι appears to me to interfere with the construction: 'I pray thee to tell

me this about Alcmena's son, where, oh where doth he tarry?' For the anticipatory accusative τὸν Ἀλκμήνας, compare amongst other passages Eur. *Ion* 1307, Dem. *F. L.* 404 § 225, Verg. *Aen.* 1. 573.

100 ποντίας αὐλώνας] 'is it on ocean straits, or is it on one of the two continents that he sojourns?' Αὐλώνας, which appears in Aesch. *Prom.* 750 in the sense of 'glens', is explained by the scholiast as equivalent to τὰ πελάγη in the present passage, but, as the words δισσαῖσιν ἀπείροις clearly denote the continents of Europe and Asia, it seems natural to understand αὐλώνας as referring definitely to the straits of the Hellespont, more especially as it is not unfrequently used to describe the similar channel of the Euripus.

κλιθείς] I have translated this participle as virtually equivalent to ναίων, indeed a substitute for the main verb is almost a necessity, owing to the clauses which have intervened and the irregular construction of the sentence. Mr Shilleto, however, on the analogy of Pind. *Ol.* 1. 92, and Hom. *Il.* v. 709, xv. 740, explains κλιθείς in the sense of 'on' or 'near', and translates 'somewhere in the two continents'.

εἴπ', ὦ κρατιστεύων κατ' ὄμμα.
 ἀντ.α'. Ποθουμένη γὰρ φρενὶ πυνθάνομαι
 τὰν ἀμφινεικῇ Δηϊάνειραν αἶε',
 οἷά τιν' ἄθλιον ὄρνιν, 105
 οὐπὸς' εὐνάζειν ἀδακρύτων βλεφάρων πόθον, ἄλλα
 εὐμναστον ἀνδρὸς δέημα φέρουσαν ὁδοῦ
 ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κα-
 κὰν 110
 δύστανον ἐλπίζουσαν αἶσαν.
 στρ.β'. Πολλὰ γὰρ ὥστ' ἀκάματος ἡ νότου ἢ βορέα τις

101 κατ' ὄμμα] The phrase occurs again in v. 379 of the present play, but in a slightly different sense. Here however the meaning is clearly 'O keen above all in vision', like κατὰ γνώμαν ἱδρις (O. T. 1087).

102 ποθουμένη] πονουμένη, Musgr., Wund., the latter of whom compares v. 985 of the play κείμαι πεπονημένος ἀλλήλοισι ὀδύνας. But no change is required, as the substitution of the middle for the active voice is common in Sophocles, even if no example can be quoted in the case of this particular verb. It is more difficult to determine to whom the expression refers, whether to Deianira herself, as I am inclined to believe, or to the representative of the Chorus, as others suggest.

104 ἀμφινεικῇ] 'once wooed with hot strife'. 'Ἀδακρύτων is of course proleptic. The adverb αἶε is referred to πυνθάνομαι by Wunder and Professor Paley, but its position in the sentence immediately before the simile is surely in favour of our connecting it rather with what follows. 'Deianira, like some lovelorn bird, never through all her days can lull into tearlessness the yearning

of her eyes, but treasuring a lively dread for the absence of her lord pines on a sad and widowed couch, expecting, poor soul, some woe-fraught calamity'.

109 φέρουσαν] In place of this participle Casaubon reads τρέφουσαν as the more poetic word of the two, and he is followed by Wunder. Hermann, however, while himself preferring τρέφουσαν for the same reason, decides in favour of the MS reading φέρουσαν, which he illustrates by parallel passages, e.g. O. R. 863, εἰ μοι ξυνεῖλη φέροντι μοῖρα τὰν εὐσεπτον ἀγνεῖαν λόγων ἔργων τε πάντων. He might have added that the occurrence of τρέφει so soon afterwards in v. 116 is in itself an argument in favour of the reading of the text. The employment of ἐλπίζειν in v. 111 to denote an ominous foreboding will at once recal the use of the verb sperare in Latin, e.g. Verg. Aen. iv. 419 si tantum potui sperare dolorem.

114—120 One of the most difficult passages in the play. With ἀκάματος we may readily supply ὄντος or πνέοντος, while ἰδῆ is accepted by Hermann,

κύματ' ἐν εὐρέϊ πόντῳ βάντ' ἐπλέοντα τ' ἴδῃ, 115
 οὕτω δὲ τὸν Καδμογενὴ τρέφει, τὸ δ' αὖξει, βιότου
 πολύπονον ὥσπερ πέλαγος Κρήσιον. ἀλλὰ τις
 θεῶν

αἰὲν ἀναμπλάκῃτον" Αἶδα σφε δῶμων ἐρύκει. 120
 ἀντ'.β'. *Ὦν ἐπιμεμφομένα σ' ἀδεία μὲν, ἀντία δ' οἶσω.
 φαμὶ γὰρ οὐκ ἀποτρύνειν ἐλπίδα τὰν ἀγαθὰν 125

Wunder and the majority of the editors as an epic and Doric use in the sense of *ἴδοι*. Cf. Hom. *Il. A. 67* οἱ δ' ὥστ' ἀμητῆρες ἐναντίοι ἀλλήλοισιν ὄγκον ἐλαύνουσιν. Prof. Campbell, however, reads *ἴδοι*, though, as he does not alter the *ἐν* before *εὐρέϊ* into *ἀν*, it is somewhat difficult to see how he will explain this construction, as it is hardly a case in which we can press the strictly potential force of the optative.

116 τὸ δ' αὖξει] Prof. Paley would combine the words *το πολύπονον βιότου* as the accusative of the sentence, the article being separated from the rest of the phrase by a rather rare use: 'attends the hero and increases the great anxiety of his life'. Mr Shilleto, I believe, proposed to read *βίοντον*, taking *πολύπονον* in a proleptic sense and adopting for the most part the explanation suggested by Hermann: 'just so there is the likeness of a Cretan sea in one quarter surging round the son of Cadmus, while in another it swells the many perils of his life'. I had myself thought it possible that the order of the words might be as follows: οὕτω δὲ πέλαγος βιότου, πολύπονον ὥσπερ Κρήσιον, (τὸ μὲν) τρέφει τὸ δ' αὖξει τὸν Καδμογενή. 'For as when the south wind or north wind has raged unceasingly, one may see countless waves on ocean's

broad expanse, some past, some surging to the attack: even so a sea of life, boisterous as the Cretan, is the portion aye and the glory too of Cadmus' hero son'.

120 ἀναμπλάκῃτον] 'safe from destruction', or else, as others would render it, 'not swerving from the path'.

121 ἀδεία] So Hermann and Mr Shilleto after the MSS, 'for which I blaming thee shall say what I say with pleasure, though thwarting thy bent': but in the passage to which Hermann refers for this use of ἡδύς (*O. T. 82*) the meaning of the word is rather 'welcome', 'acceptable', a sense which is equally forcible in the present passage. The emendation αἰδοία, which was proposed by Musgrave, is accepted by Wunder, Dindorf and Prof. Paley: 'I will offer remarks respectful indeed, but opposed to your sorrow's bent'.

For the genitive ὦν in line 121, 'blaming thee for thy despair', cf. *Elec. 920* φεῦ, τῇς ἀνοίας ὡς σ' ἐποικτείρω πάλαι, if the genitive in that passage does not rather depend on the φεῦ.

125 ἀποτρύνειν] lit. to 'wear away'. Cf. *Antig. 339* τὰν ἀφθιτον ἀκαμάταν ἀποτρύνεται. Here it means 'I say you ought not to let your good hope perish'. In *v. 126* ἀνάληπτα is 'freedom from woe'.

χρῆναί σ'· ἀνάληγτα γὰρ οὐδ' ὁ πάντα κραίνων
 βασιλεὺς

ἐπέβαλε θνατοῖς Κρονίδας· ἀλλ' ἐπὶ πῆμα καὶ
 χαρὰ

πᾶσι κυκλοῦσιν, οἶον ἄρκτου στροφάδες κέλευ-
 θοι.

130

ἐπ. Μένει γὰρ οὐτ' αἰόλα νύξ βροτοῖσιν οὔτε κῆρες
 οὔτε πλούτος, ἀλλ' ἄφαρ βέβακε, τῷ δ' ἐπέρχεται
 χαίρειν τε καὶ στέρεσθαι.

135

ἂ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω

τάδ' αἰὲν ἴσχειν· ἐπεὶ τίς ὧδε

τέκνοισι Ζῆν' ἄβουλον εἶδεν;

140

129 ἀλλ' 'Nay, over the heads of all men revolve sorrow and joy, circling like the courses of the Bear'. So Hermann, who is followed by Mr Shilleto, while Wunder and Prof. Paley prefer to understand ἐπὶ in the sense of 'to' or 'against'. The passage in Homer from which the simile is borrowed is *Il. Σ.* 487.

131 κῆρες] 'sorrows', 'calamities'.

134 No less than four interpretations of this passage are admissible:

(i) understanding τῷ μὲν with Mr Shilleto: 'nay joy and lack of joy depart from one while to another in succession they come'.

(ii) 'but all pass away full quickly from one, while to another comes joy, aye and the loss thereof'.

(iii) 'nor is wealth abiding, no, it suddenly goes, and to the possessor comes first to rejoice and then to feel the loss'.

(iv) which I much prefer: 'nay in a moment they are gone, and there comes on a man first joy and then bereavement'.

My objection to the *first* of the above renderings is the connexion of the two opposites χαίρειν τε καὶ στέρεσθαι in one combined nominative: to the *second* that it supplies no proper antithesis between what is lost by one man and gained by another, and to the *third* that it limits the allusion to the loss of wealth, which detracts from the poetry of the passage.

136 δ'] 'wherefore', for which compare Eur. *Hec.* 13, *Soph. O. C.* 1291, and the frequent use of δ in classical Greek. For ἐλπίσιν ἔχειν we have an exact parallel in Thuc. II. 8, οὕτως ὀργῇ εἶχον οἱ πλείους τοὺς Ἀθηναίους. 'Wherefore I bid thee, my queen, hopefully to cherish this thought, for what man hath ever seen Zeus so heedless of his children's good?' ὧδε, i.e. so heedless as your fears would imply.

141—176 This monologue of Deianira on the subject of her past sorrows and her fears for the future appears to me to be the weakest portion of the play.

ΔΗ. πεπυσμένη μὲν, ὡς ἐπικάσαι, πᾶρει
 πάθημα τοῦμόν, ὡς δ' ἐγὼ θυμοφθορῶ
 μήτ' ἐκμάθους παθούσα, νῦν δ' ἄπειρος εἰ.
 τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκειται
 †χώροις, ὧ' ἀνάλιντος οὐ θάλλπος θεοῦ,† 145
 οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
 ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον

There is little to praise in the speech regarded as a whole, but the closing part of it, commencing perhaps with the 161st line, is so preeminently feeble in thought and expression, and moreover so faulty in construction, that it seems to me impossible to regard it in its present form as the work of Sophocles.

141 *ἐπικάσαι*] Herm., ὡς σάφ' *εἰκάσαι* Wund., *ἀπικάσαι* Prof. Campb. after the MSS, but Hermann's criticism on the force of *ἀπικάζω* in Eur. *Or.* 1290 appears to me to draw so clear a distinction between that case and the present that I cannot refrain from quoting his words in full: 'comparatur ibi (i.e. Eur. *Or.* 1290) quae audita erat vox cum voce Helenae'. Here, however, we have no standard by which to measure the truth of the conjecture, and *ἐπικάσαι* is therefore preferable. 'You have come, I gather, from hearing of my grief: but O! how heart-broken I am, may'st thou never know by experience, even as now you have escaped it'.

143 *ἐκμάθους*] A similar passage occurs in *v.* 582 of the play, while in the 500th line of the *Antigone* the form of the sentence gives a still closer parallel with the present case: *ἀρεστον οὐδὲν μὴδ' ἀρεσθελί ποτέ*. For *νῦν* δέ one editor proposes to read *νῦν*

τε as the regular sequence to *μήτε* but compare *vv.* 285 and 333 of this play, while Hermann admirably shows that *νῦν τε* would have caused a wrong antithesis in the sentence, and in strict correctness would have required the collocation *ἀπειρος τ' εἰ*.

145 *ὧ' ἀνάλιντος*] I have adopted Wunder's emendation, unsatisfactory as it undoubtedly is, in preference to retaining the old reading *χώροις αὐτοῦ, καὶ νῦν κ.τ.λ.* which is untranslatable, and which is regarded by most of the editors as corrupt. The omission of the verb makes it impossible to accept Hermann's emendation and rendering, viz. *ὧ' αὐτοῦ* in the sense of *sui juris est*. Prof. Paley would, I think, read *αὐτοῦ* and translate the passage thus; 'for there in such rural retreats does the gaiety of youth bask'. With the tenor of the passage as a whole compare the description of the 'island valley of Avilion' towards the close of Tennyson's *Morte d'Arthur*:

'Where falls not hail nor rain
 nor any snow,

Nor ever wind blows loudly...

147 *ἀμοχθον*] It is possible to treat this with Hermann as proleptic, 'lifts out of toil', but surely it is a simpler and more poetical description of childhood to separate the two

ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνή
 κληθῇ, λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος
 ἦτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη.
 τότ' ἂν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν 151
 πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.
 πάθῃ μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλαυσάμην
 ἐν δ', οἶον οὐπω πρόσθεν, αὐτίκ' ἐξερῶ.
 ὁδὸν γὰρ ἤμος τὴν τελευταίαν ἀναξ 155
 ὥρμῃτ' ἀπ' οἴκων Ἡρακλῆς, τότ' ἐν δόμοις
 λείπει παλαιὰν δέλτον ἐγγεγραμμένην
 ξυνθήμαθ', ἅμοι πρόσθεν οὐκ ἔτλη ποτέ,

ideas: 'fed by pleasure it rears up a joyous existence until such time as one takes the name of matron instead of maid'. An additional reason for this interpretation may be found in the fact that the poet is describing youth under the image of a flower, in which connexion the simple verb *ἐκλαύειν* is peculiarly appropriate. Hermann naturally rejects the interpretation which refers *νυκτὶ* to the marriage-night, and combines it instead with *φροντίδων* in the sense of *nocturnas curas* (cf. v. 29).

150 There is nothing in this verse to cause its rejection, though it is bracketed as spurious by both Dindorf and Wunder. On the contrary, it is one of the best lines in the speech, while the idiomatic use of the particle *τοί* with the more certain of the two alternatives is evidence of care in the construction. Cf. Thuc. II. 40, *ἦτοι κρίνομεν γε ἢ ἐνθυμούμεθα ὁρθῶς τὰ πράγματα*. The scholiast explains *πρὸς* as equivalent in force to *ὑπέρ*. It is however far more general in sense than *ὑπέρ* would have been, de-

noting the *quarter* from whence her fears come rather than the persons on whose account they are entertained.

151 *τὴν αὐτοῦ...πρᾶξιν* 'one's own case'. The masculine is used to make the allusion entirely a general one, and also in reference to the expression *τὸ νεῖδον* in v. 144.

157 *ἐγγεγραμμένην ξυνθήμαθ'* 'an old tablet inscribed with characters', possibly something in the nature of a will. Wunder I see rejects this theory, and considers that the characters in question had reference to the oracular responses which are noticed on several occasions in the play, e.g. in v. 1166 ff. I cannot however see that the two ideas are incapable of combination, as the oracles in question clearly pointed to some crisis in his life, and in explaining their import he would naturally be led to make a disposition of his property. The construction recalls the Virgilian phrase, *flores inscripti nomina regum*. *ξυνθήματα* is understood by others to mean 'agreements between us'.

πολλοὺς ἀγῶνας ἐξιών, οὐπω φράσαι,
 ἀλλ' ὥς τι δράσων εἶρπε κοῦ θανούμενος. 160
 νῦν δ' ὥς ἐτ' οὐκ ὦν εἶπε μὲν λέχους ὃ τι
 χρεῖη μ' ἐλέσθαι κτῆσιν, εἶπε δ' ἦν τέκνοις
 μοῖραν πατρώας γῆς διαίρετον νέμοι,
 χρόνον προτάξας ὡς τρίμηνον ἡνίκ' ἂν
 χώρας ἀπειή κανιαύσιος βεβώς, 165
 τότ' ἢ θανεῖν χρεῖη σφε τῷδε τῷ χρόνῳ,
 ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
 τὸ λοιπὸν ἤδη ζῆν ἀλυπήτῳ βίῳ.

159 ἀγῶνας ἐξιών] Cf. ἀφορμὰς πείραν (*Aj.* 290), and possibly ἐξηλθον ἀεθλ' ἀγῶνων in *v.* 506 of this play. 'Which he had never yet had the heart to explain to me when he was starting on his manifold labours, for he always went as if to do some great deed, and not as if to die'. Among the minor inelegancies which abound in this speech may be noticed the above sentence οὐκ ἐτλη ποτέ...οὐπω φράσαι.

161 ὥς ἐτ' οὐκ ὦν] 'as if a doomed man'. It is surprising to me that no editor should have seen a strong argument against the authenticity of this passage in a comparison of these words with the expression used by Heracles in *v.* 1171 of the play *κἀδόκον πράξειν καλῶς*. It is perfectly clear from this and the preceding line (*ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ Δύσιν τελείσθαι*)—indeed from the whole tenor of his last words—that Heracles himself had never understood the oracle as implying more than the successful accomplishment of his labours.

ὃ τι] 'what I was to receive for myself in right of my marriage'. ὃ τι is the conjecture

of Musgrave, and has been adopted by Hermann and all the best editors in place of the more prosaic *ὅτι* which appears in the MSS.

163 διαίρετον νέμοι] 'he told me too what share of their father's land he awarded for distribution to his children' (i. e. *quam partem daret habendam singulis*). Hermann, while he admits that νέμοι is the more elegant reading, retains νέμειν (which will depend on χρεῖη) as a gentler transition from the manuscript reading μένειν.

164 χρόνον προτάξας] In this and the four succeeding lines the eccentricities of the speech seem to culminate, whether we consider the extraordinary expression used for denoting the time of the absence, or the awkward introduction of the oblique narration, and still more awkward return to the subject of the narrative by the insertion of the accusative σφε.

ἡνίκ' ἂν] is read by Hermann and Prof. Paley, and is the legitimate form which the sentence would take when transferred into the oblique narration. Cf. *Dem. Onet.* 1., p. 865 § 6.

τοιαυτ' ἔφραζε πρὸς θεῶν εἰμαρμένα
 τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων, 170
 ὡς τὴν παλαιὰν φηγὸν αὐδήσαι ποτε
 Δωδῶνι δισσὼν ἐκ πελειάδων ἔφη.
 καὶ τῶνδε ναμέρτεια συμβαίνει χρόνον
 τοῦ νῦν παρόντος, ὡς τελεσθῆναι χρεῶν.
 ὥσθ' ἡδέως εὐδουσαν ἐκπηδᾶν ἐμὲ 175
 φόβῳ, φίλαι, ταρβούσαν, εἴ με χρὴ μένειν
 πάντων ἀρίστου φωτὸς ἐστερημένην.
 XO. εὐφημίαν νῦν ἴσχ'· ἐπεὶ καταστεφῇ

'And he prescribed a certain time, to the effect that when he should have been absent from his country for three months and a year gone besides, then it was fated for him to die, or, if he should have evaded this crisis in his career, to live ever after a life free from all care'. In line 166 observe carelessness in the repetition of the verb *χρεῖν*, while *v. 168* would seem to be a mere paraphrase from a passage which is suspiciously similar in many ways to the one we are at present considering (79—81).

169 *ἔφραζε*] sub. *Ἡρακλῆς*. If the succeeding line is to be regarded as genuine, which is doubted by Dindorf, Wunder, and, I believe, by Mr Shilleto, we can only regard *πόνων* as directly dependent on the verb *ἐκτελευτᾶσθαι*. 'Such he explained were the events destined by the gods to be the end of the labours of Heracles'. Hermann it is true suggests another explanation, viz. that the addition of *πρὸς θεῶν* to *εἰμαρμένα* practically gives to the participle the force of a substantive. 'Thus, he then told me, the divinely appointed issue of the labours of Heracles was on the road to its fulfilment'.

172 *Δωδῶνι*] local, like *Μυκήναις* in Eur. *Phoen.* 608. As containing a notice of the *πελειάδες*, and indeed for its general connexion with the subject of this play, compare the story given in Herod. II. 54.

173 *ναμέρτεια*] 'and the result coincides with the prophecy at this present time, so that it must needs be fulfilled'. For a similar use of the verb *συμβαλεῖν* see *v. 1164* of the play, the analogy of which is strongly in favour of our rendering *συμβαίνει* as above rather than in the sense of 'comes to pass', in which case it would be independent of the genitives. The meaning of the substantive *ναμέρτεια* is doubtful, as the word is a *ῥαξ λεγόμενον* and might be rendered in the present instance 'a careful verification of these predictions'.

178—204 *A messenger enters who prepares Deianira for the arrival of Heracles and Lichas.*

εὐφημίαν νῦν ἴσχε] 'no more for the present on the subject of your sorrows'. The Chorus deprecates the sad and ominous forebodings with which Deianira has closed her speech. The same suggestion, expressed in fuller language, appears in Aesch. *Agam.* (636):

- στείχονθ' ὀρώ τιν' ἄνδρα πρὸς χαρὰν λόγων.
 ΑΓ. δέσποινα Δηάνειρα, πρῶτος ἀγγέλων 180
 ἔκνου σε λύσω' τὸν γὰρ Ἀλκμήνης τόκον
 καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα καὶ μάχης
 ἄγοντ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις.
 ΔΗ. τίν' εἶπας, ὦ γεραιέ, τόνδε μοι λόγον;
 ΑΓ. τάχ' ἐς δόμους σουὶς τὸν πολύζηλον πόσιμ 185
 ἦξειν, φανέντα σὺν κράτει νικηφόρῳ.
 ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἡ ξένων μαθὼν λέγεις;
 ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ
 Λίχας ὁ κῆρυξ ταῦτα· τοῦ δ' ἐγὼ κλύων
 ἀπῆξ', ὅπως τοι πρῶτος ἀγγείλας τάδε 190
 πρὸς σοῦ τι κερδάναιμι καὶ κτῶμην χάριν.
 ΔΗ. αὐτὸς δὲ πῶς ἄπεστιν, εἵπερ εὐτυχεῖ;

εὐφρομένημαρ οὐ πρέπει κακαγγέλω
 γλώσση μαινεῖν' χωρὶς ἡ τιμὴ
 θεῶν.

Wunder in an elaborate note on the subject proves conclusively that this idea is present, either more or less strongly, in every instance in which this phrase is used to enforce silence.

καταστεφῆ] Cf. *Oed. Tyr.* 82, Eur. *Hipp.* 806, and Aesch. *Agam.* 493. In the succeeding line Brunck, who is followed by Erfurdt and others, would read πρὸς χάριν λόγων in place of πρὸς χαρὰν λόγων, comparing the similar expression, πρὸς χάριν βορὰς, which occurs in the *Antigone* (v. 30). Hermann, however, defends the reading of the text as unquestionably the stronger of the two in connexion with the present context. The words πρὸς χαρὰν λόγων are usually translated 'to give us joyous tidings' on the analogy of the phrase πρὸς ἡδονὴν λέγειν (*Elec.* 921), but I am myself inclined to con-

nect them more closely with the adjective καταστεφῆ in the following sense: 'wreathed with joy in token of his joyous news'.

184 τίν' εἶπας...τόνδε μοι λόγον;] For similar phrases compare *Elec.* 388, and *Oed. Col.* 1730.

185 πολύζηλον] 'that soon will the husband you long for appear at your palace-gates radiant with conquering might'. 'Much admired' has been proposed as an alternative rendering for πολύζηλον, for which see Aesch. *Agam.* 939, while Mr Heitland suggests that it may be used here in an active sense, comparing Schneidewin's explanation of the phrase πολύζηλος βίος (*Oed. Tyr.* 381) 'life with all its emulous schemes'. φανέντα, like ἐμφανῆ in v. 199, adds reality to the picture.

188 βουθερεῖ] 'the pasture of the herds'. πρὸς πολλοὺς, 'to crowds', is the certain emendation of Hermann in place of πρόσ-πολος which appears in the MSS.

192 αὐτὸς] The scholiast un-

ΑΓ. οὐκ εὐμαρέϊα χρώμενος πολλῇ, γύναι.
 κύκλω γὰρ αὐτὸν Μηλιεὺς ἅπας λεῶς
 κρίνει παραστάς, οὐδ' ἔχει βῆναι πρόσω. 195
 τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων
 οὐκ ἂν μεθεῖτο, πρὶν καθ' ἡδονὴν κλύειν.
 οὕτως ἐκείνος οὐχ ἐκὼν, ἐκούσι δὲ

derstands αὐτὸς as referring to Heracles, in which case the answer of the messenger, with its allusion to Lichas, must be given from a misconception of Deianira's meaning. Any such interpretation, however, is entirely out of keeping with the simplicity of the Greek drama, and the question, if we understand it of Lichas, merely implies that Deianira regards him as the representative of his master's success. Compare line 230 of the play, where Lichas in speaking of himself identifies his own fortunes with those of Heracles.

εἴπερ εὐτυχεῖ] Observe the force of εἴπερ. 'If (as I gather) all is well with him'. Wunder less correctly regards εὐτυχεῖ as impersonal: *si quidem res bene se habet*.

193 εὐμαρέϊα] 'he has not much freedom of action, lady'. It is possible to understand εὐμαρέϊα in the more general sense of 'ease', 'comfort', but the context is in favour of the former rendering.

195 κρίνει] 'questions him', in which sense the verb appears again in line 314, and also in *Antig.* 397.

196 τὸ γὰρ ποθοῦν] 'for each man, eager to satisfy himself in the matter of his curiosity, will not allow him to proceed till he has heard everything to his heart's desire'. I am glad to find that Professor Paley entirely

agrees with me in regarding τὸ ποθοῦν as equivalent in sense to τὸν πόθον, and as indirectly dependent on the infinitive ἐκμαθεῖν. Being in a certain sense an anticipatory accusative, its position in the sentence is easily to be explained, 'for on the point of his curiosity each man wishes to be fully informed'. Wunder, while adopting in the main the above interpretation, regards τὸ ποθοῦν as equivalent to τὸ πόθημα, but, if this were so, we should rather have expected the passive ποθούμενον, as the accusative in this case would be directly dependent on ἐκμαθεῖν.

The majority of the editors, with the exception apparently of Prof. Campbell, regard the words ἕκαστος ἐκμαθεῖν θέλων as exegetic of τὸ ποθοῦν in the sense of οἱ ποθοῦντες, an explanation which may have become traditional in consequence of the punctuation, just as in a corresponding passage of the *Andromache* (v. 1078) οὐ μακροῦ χρόνου τριβή, which is now recognised as the nominative of φανεί, was for a long time regarded as an independent sentence.

197 οὐκ ἂν μεθεῖτο, πρὶν..... κλύειν] The combination is noteworthy, the optative representing the idea in a general or hypothetical form ('are not likely to let him go'), the infinitive applying it to the special case.

198 οὐχ ἐκὼν] 'against his

ξύνεστιν ὄφει δ' αὐτὸν αὐτίκ' ἐμφανῆ.
 ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις, 200
 ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν.
 φωνήσατ', ὦ γυναῖκες, αἶ τ' ἔσω στέγης
 αἶ τ' ἐκτὸς αὐλῆς, ὡς ἄελλτον ὅμμι' ἐμοὶ
 φήμης ἀνασχὼν τῇσδε νῦν καρπούμεθα.

ΧΟ. Ἀνολοιυξάτω δόμος ἐφεστίοις ἀλαλαγαῖς 205
 ὁ μελλόνυμφος, ἐν δὲ κοινὸς ἀρσένων

pleasure, albeit to theirs'. For the antithesis of *οὐ* and *δέ* compare *Aj.* 12, and also *Phil.* 334, *τέθνηκεν, ἀνδρὸς οὐδενός, θεοῦ δ' ὕπο*. The word *αὐτόν* in the following line refers of course to Lichas.

200 *ἄτομον* 'sacred', and, as a consequence, 'unmown'. A fine passage in Eur. *Hipp.*, commencing with *v.* 73, contains a running comment on the word.

201 *ἀλλὰ σὺν χρόνῳ* 'though tardily'. For other instances of this well-known use of *ἀλλά*, which corresponds with that of *tamen* in Latin, compare *Phil.* 1041, and *Elec.* 1013.

202 *ἔσω* for which *ἔσω* is read by the majority of the editors, is suggested by euphony and confirmed by a passage from Ammonius (p. 50) which is quoted by Hermann. In the lines which follow, the usual distinction between *στεγή* and *αὐλή* is clearly not to be pressed. 'Shout, ye women, both you within the house, and you who are outside the hall, for all unlooked for by me is the dawn of this bright news we now enjoy'. *Ὅμμα*, like *ὀφθαλμός* in *Oed. Tyr.* 987, denotes a bright point of light, while the use of the participle *ἀνασχὼν* leaves no doubt as to the simile the author had in view,

205—214 *A chorus of joy.*

[This bright little ode, like the corresponding one in *Aj.* 603 ff., is of a class peculiar to Sophocles. Without pretending to the dignity of the previous chorus, it is almost perfect as a graceful and unaffected expression of joy.]

205 *ἀνολοιυξάτω δόμος* 'yea let the house lift up a joyous strain with songs of triumph at the hearth'. This conjecture of Dindorf's, in place of the old reading *ἀνολοιυξάτε δόμοις* which Hermann and Linwood retain, is accepted by Professors Campbell and Paley. Had the expression *ὁ μελλόνυμφος* stood alone, Hermann's rendering 'quisquis nubilus est' would have been entirely satisfactory, but, placed as it is in such close connexion with the word *ἀρσένων* which follows, this ambiguous use of the masculine in place of the feminine is scarcely defensible.

The entire phrase *δόμος ὁ μελλόνυμφος* I have always regarded as a general appeal to the 'house that is soon to receive the bridegroom', and this I find to be Professor Paley's view. In this case the contrast intended by the poet is not between *μελλόνυμφος* and *ἀρσένων*, but between *ἀρσένων* and *παρθένου* (*v.* 210). If, on the other

ἴτω κλαγγὰ τὸν εὐφარέτρην
 Ἀπόλλωνα προστάταν·
 ὁμοῦ δὲ παιᾶνα παιᾶν ἀνάγετ', ὦ παρθένοι, 210
 βοᾶτε τὰν ὁμόσπορον
 Ἄρτεμιν Ὀρτυγίαν ἐλαφασβόλον, ἀμφίπυρον,
 γέλτονας τε Νύμφας. 215
 αἶερόμ' οὐδ' ἀπώσομαι
 τὸν αὐλόν, ὦ τύραννε τᾶς ἐμᾶς φρενός.
 ἰδοῦ μ' ἀναταράσσει,
 εὐοῖ μ' ὁ κισσὸς ἄρτι βακχίαν
 ὑποστρέφων ἄμιλλαν. 220

hand we understand *δόμος* ὁ *μελλόννυμφος* to mean the 'marriageable maidens in the palace', the appeal contained in *v. 210* is merely a weak repetition of the opening phrase.

206 ἐν δέ] 'therewith let the echoing cry of the males go forth in honour of the god of the well-stored quiver, Apollo who guards our gates'. For ἐν δέ in this well-known use compare *Oed. Tyr.* 27 and *Aj.* 675. The accusative Ἀπόλλωνα may be governed either by ἀνολοιζάτω—the passage included between the words ἐν δέ and κλαγγὰ being regarded as a parenthesis—or, as is more probable, by the combined phrase ἴτω κλαγγὰ, which is equivalent in force to the simple verb κλάζειν.

209 προστάταν] which is usually rendered by the word 'champion' in acknowledgment of the protection accorded to Heracles by his patron deity, is rather, I think, an allusion to the statue of the god, placed, as was usual, before the palace-gates. Compare the epithet *προστατήριος*.

210 παιᾶνα] As a rule the

word *παιᾶν* denotes the song of joy raised by the males, while *ὀλολυγμός* is used of the sacrificial cry of the females.

214 ἀμφίπυρον] 'with torch in either hand'. See the description in *Oed. Tyr.* 206—208.

215 Γέλτονας τε νύμφας] 'the nymphs that bear her company', with which compare *Verg. Aen.* 1. 498—500.

216 αἶερόμ'] A rare elision, which occurs however in *Nub.* 42, 523. 'I soar on wings, nor will I decline the flute, O thou that swayest my heart! See, see the ivy maddens me! Evcoe! anon it whirls me round as in a Bacchanalian dance!' The music of the αὐλὸς was thought to inspire enthusiasm. Cf. *Eur. Herc. Fur.* 871, τάχα σ' ἐγὼ μάλλον χορεύσω καὶ καταυλήσω φόβῳ. Ἀελομαι is understood by some to denote mere mental excitement: more probably it is the prelude to the ecstatic gestures which from this point accompanied the song.

219 ὁ κισσός] The ivy is of course imaginary: while in like manner towards the close of the chorus it is possible that the

ἰὼ ἰὼ Παιάν
 ἰδ' ἰδ' ὦ φίλα γύναι,
 τάδ' ἀντίπρῳρα δὴ σοι
 βλέπειν πάρεστ' ἐναργῇ.

ΔΗ. ὁρῶ, φίλαι γυναῖκες, οὐδέ μ' ὀμματος 225

*φρουρὰν παρήλθε, τόνδε μὴ λεύσσειν στόλον
 χαίρειν δὲ τὸν κήρυκα προυννέπω, χρόνῳ
 πολλῷ φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙ. ἀλλ' εὖ μὲν ἔγμεθ', εὖ δὲ προσφωνούμεθα,

singers in their enthusiasm identify the approach of Lichas with that of Bacchus himself.

220 ὑποστρέφων ἀμιλλαν] A species of cognate accusative. The sense of the passage is more doubtful, but the translation suggested above is, I think, more forcible than the alternative rendering, 'whirling me round in rivalry with the Bacchantes'.

225-290 *Enter Lichas, attended by a train of captives. After preliminary greetings, and a general account of his master's success, he delivers an elaborately false statement of the causes and objects which had induced Hercules to undertake the expedition.*

226 φρουρὰν] 'nor hath it escaped my watchful glance'. Compare the expression φρουρεῖν δῆμα in *Phil.* 151, while the addition of the genitive ὀμματος recalls the familiar phrase ἔρκος ὀδόντων (*Il.* iv. 350 and elsewhere). The majority of the editors are agreed in accepting the reading of the text, which is due to Musgrave: Hermann, however, retains the nominative φρουρά, 'nor hath the watchfulness of my eye failed to attract me', which is a bold inversion and moreover creates a difficulty in the use of the verb παρήλθε.

227 χαίρειν] 'and I bid you the herald hail, full late though you have come, if indeed you bear me news that is worth the greeting'. καὶ emphasizes the statement, and at the same time induces a parallel between the character of the tidings and the welcome accorded to the messenger.

The rhythm of the line, no less than the evident play upon the words χαίρειν and χαρτόν, is in favour of this punctuation: indeed Hermann is the only editor of note who would take χαρτόν in conjunction with what precedes. For the use of the adjective in this connexion compare the phrase νῦν πάσι χαίρω (*Oed. Col.* 596), while in *Eur. Hec.* (426, 427) we have an example of a similar play on the verb.

229 εὖ μὲν ἔγμεθα] 'Yes, happy have we come, and happy is thy welcome, lady, as befits the achievement of our task'. In respect to the phrase κατ' ἔργον κτήσιν Hermann suggests two possible renderings: (i) 'for the tidings you have received', (ii) 'for the capture we have made', though he afterwards rejects the former of the two as out of keeping with the

- γύναι, κατ' ἔργου κτῆσιw' ἄνδρα γὰρ καλῶς 230
πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἔπη.
- ΔΗ. ὦ φίλτατ' ἀνδρῶν, πρῶθ' ἂ πρῶτα βούλομαι
δίδαξον, εἰ ζῶνθ' Ἑρακλέα προσδέξομαι.
- ΔΙ. ἔγωγέ τοι σφ' ἔλειπον ἰσχύοντά τε
καὶ ζῶντα καὶ θάλλοντα κοῦ νόσφ βαρύν. 235
- ΔΗ. ποῦ γῆς; πατρώας, εἴτε βαρβάρου; λέγε.
- ΔΙ. ἀκτὴ τις ἔστ' Εὐβοίς, ξνθ' ὀρίζεται
βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διί.
- ΔΗ. εὐκταῖα φαίνων, ἡ 'πὸ μαντείας τινός;
- ΔΙ. εὐχαῖς, ὅθ' ἦρει τῶνδ' ἀνάστατον δόρι 240
χώραν γυναικῶν ὧν ὀρᾶς ἐν ὄμμασιν.
- ΔΗ. αὐταὶ δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;

context, which requires some allusion to the herald's success. On the other hand, to understand it as a bare statement of the capture of Oechalia is, I think, somewhat prosaic.

234 *ἔλειπον*] Observe the force of the imperfect: 'at the time when I was leaving him he was both strong and well'. Schaefer objects to the position of the word *ζῶντα* as a sequence to the stronger participle *ἰσχύοντα*, and suggests *σὼν τε* in its place. But in truth there is no need for any alteration, as in cases where we meet with a succession of epithets we often find that little attempt is made to secure a climax, while as regards the participle in question Professor Kennedy has shewn that it has on occasion a far stronger force than was originally supposed.

237 *ὀρίζεται*] 'is marking out'. The verb occurs again in *v.* 754. The expression *ἔγκαρπα τέλη* has caused considerable difficulty. Professor Paley would render it 'fruit-offerings', which

implies a slight *ζεύγμα* in the use of the verb *ὀρίζεται*, while Hermann, Wunder, and others understand it of the actual grove of fruit-trees, the dedication of which is referred to in a later passage of the play.

239 *φαίνων*] 'carrying into effect a vow', a force of the verb which is admirably illustrated by a quotation of Hermann's from *Oed. Col.* 721, *νῦν σοι τὰ λαμπρὰ ταῦτα δεῖ φαίνειν ἔπη.*

240 *εὐχαῖς*] 'in fulfilment of vows made when he was on his way to capture the city'. As in *Oed. Tyr.* 1454, the full force of the imperfect must be pressed. The reading varies between *εὐχαῖς* and *εὐκταῖα*, of which the former, a causal dative, is preferred by Dindorf, Linwood, and Professor Campbell, while the latter is retained by Hermann, Wunder, and the late Mr Shilleto.

241 *ὧν*] For this attraction see Plato *Gorg.* 452 A, and Herod. 1. 23. It differs from the formula *ἐξ ὧν ὀρᾶς* and similar construc-

- οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσί με.
 ΛΙ. ταύτας ἐκείνος Εὐρύτου πέρσας πόλιν
 ἐξείλεθ' αὐτῷ κτήμα καὶ θεοῖς κριτόν. 245
 ΔΗ. ἢ καπὶ ταύτῃ τῇ πόλει τὸν ἄσκοπον
 χρόνον βεβῶς ἦν ἡμερῶν ἀνήριθμον;
 ΛΙ. οὐκ, ἀλλὰ τὸν μὲν πλείστον ἐν Λυδοῖς χρόνον
 κατείχεθ', ὥς φησ' αὐτός, οὐκ ἐλεύθερος, 249
 ἀλλ' ἐμποληθείς. τοῦ λόγου δ' οὐ χρὴ φθόκον
 γύναι, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῇ.
 κείνος δὲ πραθεὶς Ὀμφάλῃ τῇ βαρβάρῃ
 ἐνιαυτὸν ἐξέπλησεν, ὡς αὐτὸς λέγει.

tions in which the genitive takes the case of the *suppressed* antecedent.

243 κλέπτουσι] 'if I judge rightly of their condition'. A similar use of κλέπτειν occurs in *Antig.* 1216, ἢ θεοῖσι κλέπτομαι. Others propose to render ξυμφοραὶ 'calamities', but the more general interpretation is preferable, considering the doubt which is implied by κλέπτειν.

245 κριτόν] like ταύτας in the previous line, is emphatic by position. 'These are the captives that he selected for himself and the Gods as a special prize'.

246 ἄσκοπον] 'that incredible time of I know not how many days', in allusion to the absence of fifteen months noticed above in v. 164. Hermann comments on the word ἄσκοπος as a favourite one with Sophocles, especially in this particular sense of 'immense', 'incredible'. Cf. *Aj.* 21, and *Elec.* 864, 1315. With the phrase ἡμερῶν ἀνήριθμον compare ὡν ἀνέριθμος (*Oed. Tyr.* 178), ἀνέριθμος θρήνων (*Elec.* 232), and perhaps the phrase ἄδελον ἔργον in v. 670 of the play.

250 ἐμποληθείς] 'sold as a slave'. The substantive λόγου is understood by some as a direct reference to the word ἐμποληθείς: more probably it is used in its ordinary sense for the 'narrative' or 'account' of the event. The construction of this and the following verse is well explained by Hermann, who points out that the relative *δου* cannot be taken in direct connexion with τοῦ λόγου without involving a solecism, viz. the combination of the definite (τοῦ λόγου) with the indefinite (φανῇ). Trans. therefore: 'Yet must no jealousy be felt, lady, at the account of any deed of which Zeus hath shewn himself the worker'.

252 δέ] resumptive. 'The fact is, then, that he was sold to Omphale, the foreign queen'. In this and the following verse, which Wunder unreasonably regards with suspicion, the herald returns to his narrative which he had interrupted by a short digression.

253 ἐνιαυτὸν] 'a year of it', supposing we take into account

χοῦτως ἐδήχθη τοῦτο τοῦνειδος λαβὼν
 ὥσθ' ὄρκον αὐτῷ προσβαλὼν διώμοσεν, 255
 ἢ μὴν τὸν ἀγχιστήρα τοῦδε τοῦ πάθους
 ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.
 κοῦχ ἥλλωσε τοῦπος, ἀλλ' ὅθ' ἀγνὸς ἦν,
 στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν
 τὴν Εὐρυτείαν. τόνδε γὰρ μεταίτιον 260
 μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους·
 ὃς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,
 ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις
 ἐπερρόθησε, πολλὰ δ' ἀτηρᾷ φρενί,
 λέγων χεροῖν μὲν ὡς ἄφυκτ' ἔχων βέλη 265
 τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν,

the entire period of his absence. However, in verse 69 a year is expressly mentioned as the time of his servitude.

256 ἀγχιστήρα] The word is probably used in an active sense, 'the man who had brought this calamity upon him'. Others, however, understand it as equivalent to the Latin *proximum culprae*, 'the man most implicated in this wrong'. The word *ἔτι* is anything but redundant, as the scholiast assumes. Tr. 'that he would yet one day enslave'.

258 κοῦχ ἥλλωσε τοῦπος] A Homeric expression, for which compare *Il.* xvi. 737, and *Apol. Rh.* iii. 1175, 'nor did he speak in vain'. 'Ἀγνός, 'when he had done penance' for the murder of Iphitus, or, as others understand it, for his service of shame under Omphale.

260 μεταίτιον] Two explanations of the word are possible, which is apparently a favourite one with the author in the present play (cf. *vv.* 447, 1234): (i) that it belongs to a class of

adjectives of which we have repeated examples in Sophocles, in which only one portion of the compound retains its force, *μεταίτιον* being equivalent in this case to the simple word *αἷτιον*; and (ii) that the fullest possible force is to be given to both portions of the compound: 'that none but he had had a hand in the disaster', i.e. that he had been his own accomplice. The latter interpretation is supported by Hermann and the best authorities, who illustrate the idiom by references to *Phil.* 691, *Aesch. Eum.* 190, and *Mart. v.* 24. 8.

264 ἀτηρᾷ] 'mischievous spirit'. 'Ἀτηρᾷ might also mean 'infatuated', but the former rendering is preferable, as suggesting the motive which inspired the taunt.

266 τῶν ὧν] Cf. *τοῖς οἰσιν* (*Oed. Tyr.* 1248), while in *Oed. Col.* 1639 we have an example of the rarer use in which the article is omitted. 'He was yet inferior to his own (Eurytus') children in the trial of the bow'.

φωνεῖ δέ, δούλος ἀνδρὸς ὡς ἐλευθέρου
 ῥαίοντο· δειπνοῖς δ' ἥνικ' ἦν οἰνωμένους,
 ἔρριψεν ἐκτὸς αὐτόν. ὦν ἔχων χόλον,
 ὡς ἴκετ' αὖθις Ἰφίτος Τυρυνθίαν 270
 πρὸς κλιτύν, ἵππους νομάδας ἐξιχνοσκοπῶν,
 τότε ἄλλος' αὐτὸν ὄμμα, θάτερά δὲ νοῦν
 ἔχοντ', ἀπ' ἄκρας ἦκε πυργώδους πλακός.
 ἔργου δ' ἕκατι τοῦδε μηνίσας ἀναξ,
 ὁ τῶν ἀπάντων Ζεὺς πατήρ Ὀλύμπιος, 275
 πρᾶτόν νιν ἐξέπεμψεν, οὐδ' ἠνέσχετο,
 ὀθούνεκ' αὐτὸν μούνον ἀνθρώπων δόλφ
 ἔκτεινεν. εἰ γὰρ ἐμφανῶς ἡμύνατο,

According to one account, which appears in Theocr. xxiv. 105, it was Eurytus who had instructed the youthful Heracles in the use of the bow.

267 φωνεῖ δέ,...ὡς] There is no valid reason for rejecting this reading, which is accepted by Professors Campbell and Paley, and also by Hermann in his earlier editions, although in his latest he has emended the line thus: φανείδ δὲ δούλος ἀνδρὸς ἀντ' ἐλευθέρου, on the model of a passage in the *Ajax* (1020). Wunder proposes ὡσεὶ δὲ δούλος ἀνδρὸς ἀντ' ἐλευθέρου, but the introduction of the rare form ὡσεὶ is certainly no change for the better, while in the reading of the text the genitive ἀνδρὸς ἐλευθέρου may readily be explained as dependent on δούλος, though Hermann, I see, prefers to govern it by ῥαίοντο, without however giving an example of the construction. For ῥαίοντο in this sense see Aesch. *Prom.* 197. 'Moreover he declared aloud that as the slave of a free man he bore with many a blow, and once, when

flushed with wine at a banquet, he drove him from his house'. Almost all the editors understand Eurytus and not Heracles to be the subject of οἰνωμένους; indeed it is surprising that Hermann should hold the contrary opinion, as it tends to degrade the character of Heracles, which it is the object of the speaker so far to present in the best possible light.

270 Ἰφίτος] The son of Eurytus. For πλακός, a surface of table-land, see Eur. *Bacch.* 307: 'hurled him from the smooth summit of the towering rock'.

277 μούνον ἀνθρώπων] 'because Iphitus was the only man he had ever slain by craft'. It is strange that Linwood and some of the other editors should understand these words to mean 'single-handed', 'unaided by man,' when they are so clearly contrasted with ἐμφανῶς which follows, 'in fair and open fight'. Moreover, if this were the meaning, what possible blame could have attached to Heracles?

278 ἡμύνατο] This verb has

Ζεὺς τὰν συνέγνω ξὺν δίκη χειρουμένῳ
 ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες. 280
 κείμενοι δ' ὑπερχλίωντες ἐκ γλώσσης κακῆς,
 αὐτοὶ μὲν Ἄιδου πάντες εἶς οἰκήτορες,
 πόλις δὲ δούλη· τάσδε δ' ἄσπερ εἰσορᾶς
 ἐξ ὀλβίων ἄζηλον εὐροῦσαι βίον
 χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς 285
 ἐφείτ', ἐγὼ δέ, πιστὸς ὦν κείνῳ, τελῶ.
 αὐτὸν δ' ἐκείνῳ, εὐτ' ἂν ἀγνὰ θύματα
 ῥέξῃ πατρώῳ Ζηνὶ τῆς ἀλώσεως,
 φρόνει νιν ὡς ἦξοντα· τοῦτο γὰρ λόγου
 πολλοῦ καλῶς λεχθέντος ἥδιστον κλύειν. 290

been referred by some to Iphitus: 'had Iphitus stood on his defence'. But the change of nominative is awkward, and the contrast between δόλῳ and ἐμφανῶς is weakened by this interpretation. Tr. 'For had he punished Iphitus in fair and open fight, be assured that Zeus would have excused him for dealing with his foe as he deserved'. There is a slight difficulty in regard to the exact force of the words ξὺν δίκη, which may mean 'in a just cause', or perhaps nothing more than 'fairly', 'honourably', in reference to the word ἐμφανῶς above.

280 οὐδέ] 'no more than we mortals'. ὕβρις is 'outrage', 'wanton insolence', such as that with which Heracles had been treated by Eurytus.

281 κείμενοι δέ] The δέ is again resumptive. 'So then these men in their vain pride and owing to a mischievous tongue'. The reference is to Eurytus and his sons, whose character has been suggested in the digression on Iphitus.

283 τάσδε] For the attraction see *Oed. Col.* 1150, and Eur. *Or.* 1629. In the succeeding line it is not clear whether ὀλβίων is to be regarded as a neuter or a feminine adjective, both constructions being admissible, although the latter is naturally suggested by the well-known phrase τυφλὸς ἐκ δεδορκότος (*Oed. Tyr.* 454): 'once prosperous, but now doomed to a life of woe'.

286 δέ] This use of δέ in connexion with τε has been already noticed in a note on v. 143.

287 ἀγνὰ θύματα] 'holy sacrifice'. The epithet is a general one, and has no reference to the special act of purification noticed above in v. 258.

289 φρόνει νιν] 'consider that he will be here anon'. For this repetition of the pronoun after an inserted clause cf. *Oed. Tyr.* 248.

290 πολλοῦ καλῶς λεχθέντος] Equivalent to πολλῶν λεχθέντων καλῶν. The death of Iphitus is perhaps the one true fact in this ingenious tale of falsehood, the

- ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανὴς κυρεῖ,
 τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγῳ.
 ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροίμ' ἄν, ἀνδρὸς εὐτυχῇ
 κλύουσα πράξιν τήνδε, πανδίκῳ φρενί;
 πολλή 'στ' ἀνάγκη τῇδε τοῦτο συντρέχειν. 295
 ὅμως δ' ἔνεστι τοῖσιν εὖ σκοπουμένοις
 ταρβεῖν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτε.
 ἐμοὶ γὰρ οἶκτος δεινὸς εἰσέβη, φίλαι,

consecutive parts of which are (i) the quarrel between Eurytus and Heracles, (ii) the death of Iphitus in retaliation, (iii) the enslavement of Heracles in punishment for the murder, and (iv) the vengeance he takes upon Eurytus and his people.

291—313 *The congratulations of the Chorus. A speech from Deianira follows, the joy of which is altogether clouded by a sorrowful foreboding, suggested apparently by the sight of the captives.*

291 *κυρεῖ*] as in the *Oed. Col.* 1290, is equivalent in force to the Latin *contingit*.

292 *τῶν μὲν παρόντων*] in allusion to the herald and the captives. 'Since the captives are already here, and of his return you have been told in words'.

294 *πανδίκῳ*] 'as in all duty bound'. The difficulty meets us here which we have already discussed in connexion with the word *metatros* above, and here again several of the ablest commentators would render it simply 'with all my heart', comparing *θάνοιμι πανδίκως* (*Oed. Col.* 1306). In this and in all similar cases the context should, I think, determine the application of the word, and it can scarcely be questioned that in the present connexion, and

also in *vv.* 611, 1247, the adjective is more forcible if we render both portions of the compound.

295 *τοῦτο*] sc. *τὸ χαίρειν*, 'it needs must be that the one should be in concord with the other'. Linwood objects to this interpretation of the passage, notwithstanding it is adopted by all the leading commentators.

296 *ὅμως δ' ἔνεστι*] The passage which follows is selected for special praise by both Hermann and Wunder. It is, in fact, particularly characteristic of Sophocles, and at the same time suggestive of his *ειρωνεία*, that this moment of great happiness should be also the occasion of misgivings for the future, while no device could have enlisted our sympathies more surely on behalf of Deianira than this kindly display of pity for the captives.

τοῖσιν εὖ σκοπουμένοις] The middle *σκοπεῖσθαι* is also found in *Oed. Tyr.* 964, while immediately below in *v.* 306 we have an instance of the far rarer form *ὀρωμένη*.

298 *εἰσέβη*] 'thus in my case a wondrous pity has stolen upon me'. The line *χώρας δόικους ἀπάτορας τ' ἄλωμένους* is very nearly repeated in *Oed. Tyr.* 1506.

ταύτας ὀρώσῃ δυσπότητους ἐπὶ ξένης
 χώρας ἀοίκους ἀπάτοράς τ' ἄλωμένας, 300
 αἰ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἴσως
 ἀνδρῶν, τανῦν δὲ δοῦλαν ἰσχουσιν βίον.
 ὦ Ζεῦ τροπαῖε, μή ποτ' εἰσίδοιμί σε
 πρὸς τοῦμὲν οὔτω σπέρμα χωρήσαντά ποι,
 μηδ', εἴ τι δράσεις, τῇσδ' ἐγὼ ζώσης ἔτι. 305
 οὔτως ἐγὼ δέδοικα τάσδ' ὀρωμένην.
 ὦ δυστάλαινα, τίς ποτ' εἰ νεανίδων;
 ἀνανδρος, ἢ τεκνούσσα; πρὸς μὲν γὰρ φύσιν
 πάντων ἄπειρος τῶνδε, γενναία δέ τις.
 Λίγα, τίνας ποτ' ἐστὶν ἡ ξένη βροτῶν; 310
 τίς ἡ τεκούσα, τίς δ' ὁ φιτύσας πατήρ;
 ἔξειπ' ἐπεὶ νῦν τῶνδε πλείστον ἔκτισα
 βλέπουσ', ὅσῳ περ καὶ φρονεῖν οἶδεν μόνη.

ΛΙ. τί δ' οἶδ' ἐγὼ; τί δ' ἂν με καὶ κρίνοις; ἴσως

303 τροπαῖε] 'avertor of evil', and in this sense equivalent to ἀλεξίκακος, ἀποτροπαῖος. The late Mr Shilleto, however, preferred to understand it as an address to the God of Battles (cf. *Antig.* 143, Eur. *Suppl.* 647), a sense which is perhaps equally forcible when we take into consideration the presence of the captives.

304 ποί] 'in any direction'. With μηδὲ in the following line supply δράσης out of δράσεις, as in a similar passage of the *Electra* (1434), νῦν, τὰ πρὶν εὖ θέμενοι, τὰδ' ὥς πάλιν. 'Or, if do it thou must, at least defer it till I have ceased to live'.

306 ὀρωμένη] This rare use of the middle, which is Homeric and denotes care and concern in the contemplation, is found in Sophocles alone of the three tragedians, who employs it again

in *v.* 909 of the present play, and also in *Antig.* 593.

307 τίς] 'Of what sort art thou? Maid or mother? For to judge indeed by your looks you know nothing of all this'. The readings vary between τεκνούσσα, τεκούσα and τεκνούσα, the first of which is preferred by Hermann, Campbell and the majority of the editors, while the last is supported by good manuscript authority. φύσις is a word of the widest application, denoting, as the case may be, sex, age, growth and stature, together with the outward appearance which is consequent on these.

313 φρονεῖν] 'she alone has a true sense of her position'. For this use of φρονεῖν see *Ajax* 942. Deianira is struck by the girl's silent grief.

314—334 *After making fruit-*

γέννημα τῶν ἐκείθεν οὐκ ἐν ὑστάτοις. 315

ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἦν;

ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν.

ΔΗ. οὐδ' ὄνομα πρὸς τοῦ τῶν ξυνεμπόρων ἔχεις;

ΛΙ. ἥκιστα· συγῇ τοῦμόν ἔργον ἦνυτον.

ΔΗ. εἶπ', ὦ τάλαιν', ἀλλ' ἡμῖν ἐκ σπαντῆς· ἐπεὶ 320
καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἥτις εἶ.

ΛΙ. οὐ τᾶρα τῷ γε πρόσθεν οὐδὲν ἐξ ἴσου

less enquiries of Lichas as to the girl's parentage, and a final appeal to the captive herself, Deianira dismisses her and retires with her attendants.

314 καὶ] Notice the position of ἐγὼ and again of καὶ. 'Why what do I know? why should you even ask me? Maybe she is a child of some of the folk yonder, and not amongst the humblest either'. The form of the word γέννημα is decisive in favour of this rendering as against the alternative which has been proposed: 'It may be her pedigree is not one of the humblest among the people whence she comes'.

316 μὴ] For the force of μὴ in interrogation cf. Aesch. *Pers.* 346, *Prom.* 980. 'Is she then of royal birth? Had Eurytus a child? Lich. I know not, for in fact I did not carry my enquiries far'.

320 ἀλλ' ἡμῖν] 'to me at any rate, and of your own accord'. The line which follows is a good example of the so-called irony of Sophocles, Deianira being as yet in total ignorance that the knowledge she desires will prove the girl to be her rival. 'For truly 'tis a sort of misfortune not to know who you are'. This delicate irony in the situation is entirely lost if we accept the

correction which Hermann has adopted in his last edition: κασύμφορ' ἐστὶ μὴ εἰδέναι σε μ' ἥτις εἶ, 'for it suits not your interest that I should be in ignorance as to who you are'. Nor is the correction in itself a good one, if only on account of the unpleasant alliteration which it introduces into the line.

322 The interpretation of this and the following line has raised questions of considerable difficulty, although Wunder's emendation (διήσει for διόσει) has been finally rejected by the majority of the editors on the ground that, while λέγει φωνήν is a legitimate expression, such a combination as διέναι γλώσσαν is incapable of defence. The sense of the passage is not so easily determined. It is usually understood as follows, 'She will not, I trow, be at all different in the matter of speech, but true to her previous behaviour', the objection to which is that it does not sufficiently account for the presence of ἀρα with its suggestion of an implied hypothesis. I should therefore prefer to understand διαφέρειν in its primary sense, 'to move the tongue to and fro', translating the passage as follows: 'Let me tell you then that she will move her tongue quite inconsistently with

χρόνῳ διοίσει γλῶσσαν, ἥτις οὐδαμὰ
 προῦφηνεν οὔτε μείζον' οὔτ' ἐλάσσονα, 325
 ἀλλ' αἰὲν ὠδίνουσα συμφορᾶς βάρος
 δακρυρροεῖ δύστηνος, ἐξ ὅτου πάτραι
 διήνεμον λέλοιπεν. ἡ δέ τοι τύχη
 κακὴ μὲν αὐτῇ γ', ἀλλὰ συγγνώμην ἔχει.

ΔΗ. ἡ δ' οὖν ἐάσθω, καὶ πορευέσθω στέγας
 οὔτως ὅπως ἤδιστα, μηδὲ πρὸς κακοῖς 330
 ἴτοῖς οὖσιν ἄλλην πρὸς γ' ἐμοῦ λύπην λάβοι.
 ἄλλης γὰρ ἡ παρούσα. πρὸς δὲ δώματα
 χωρῶμεν ἤδη πάντες, ὡς σύ θ' οἱ θέλεις
 σπεύδης, ἐγὼ δὲ ταῦτον ἐξαρκῇ τιθῶ.

ΑΓ. αὐτοῦ γε πρῶτον βαιὸν ἀμείναις, ὅπως 335

her conduct heretofore', i.e. 'Let me tell you then that, if she moves her tongue, it will be quite out of keeping with her conduct hitherto'.

327 διήνεμον] i.e. ἡνεόεσαν 'wind-swept', 'breezy', as in Tennyson's *Ulysses* (l. 17), *Far on the ringing plains of windy Troy*.

The simple sense of διήνεμος is also unquestionably the most poetic, the girl's thoughts having travelled back in her grief to the physical characteristics of her mountain home. To understand it, as Hermann does, of the ravages of war, is at once far-fetched, and destructive, I think, to the pathos of the passage.

328 συγγνώμην ἔχει] 'yet has it a claim on our allowance', 'yet is there much to excuse it'. Prof. Paley suggests with great probability that these words are added by Lichas in answer to his own thoughts, knowing as he does the relations which exist between the girl and his master.

331 ἄλλην πρὸς γ' ἐμοῦ λύπην]

This reading, which removes all the difficulties of the passage, is adopted by Prof. Campbell on the authority of the *Cod. Paris.*, and mentioned in terms of favour by Hermann and others. Wunder's suggestion (τοῖς οὖσι λύπην ἐξ ἐμοῦ νέαν λάβοι), though it is accepted by Dindorf, is little better than a paraphrase. Of the two remaining readings Prof. Paley accepts λύπην πρὸς γ' ἐμοῦ λύπῃ, i.e. λύπην (ἀντὶ) λύπῃς, regarding the genitive as expressing exchange or equivalence, and translating thus: 'pain (from ill treatment) in place of the pain caused by our curiosity'. Lastly Hermann himself prints λύπῃ, which, if correct, will apparently mean 'in the vexation caused by the recital of her griefs'.

334 ἐξαρκῇ τιθῶ] 'may set in meet array'.

335—374 *As Deianira is on the point of withdrawing she is detained by a messenger, the same apparently who had brought the first news of Heracles' success. Waiting till Lichas and the*

μάθης, ἄνευ τῶνδ', οὔστινός τ' ἄγεις ἔσω,
ὣν τ' οὐδὲν εἰσήκουσας ἐκμάθης ἂ δέῃ.

τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.

ΔΗ. τί δ' ἐστί; τοῦ με τήνδ' ἐφίστασαι βᾶσιν;

ΑΓ. σταθεῖς' ἄκουσον καὶ γὰρ οὐδὲ τὸν πάρος 340

μῦθον μάτην ἤκουσας, οὐδὲ νῦν δοκᾷ.

ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν

καλῶμεν, ἢ 'μοὶ ταῖσδέ τ' ἐξειπεῖν θέλεις;

captives have retired, she learns from him the story of her wrongs, and the deception which has been practised upon her.

335 αὐτοῦ γε] 'Nay, lady, wait where you are a moment first, that you may learn, apart from yon people, who they are that you are taking into your house and may know all that you ought to know on certain matters of which you have as yet heard nothing'.

336 οὔστινας] Although it refers to the captives, the masculine is used, as the statement is put in a general form. Compare τὴν αὐτοῦ σκοπῶν πράξιν in *v.* 152. In ἄνευ τῶνδε the allusion is of course to Lichas and his party. The reading is doubtful in line 337, where the *Cod. Par.*, which is followed by Prof. Campbell, gives ἐκμάθης θ' ἂ δέῃ, in which case the relative ὧν must be taken in connexion with what precedes. One great objection to this rendering is the pointless contrast it provokes between μάθης and ἐκμάθης, which in the reading of the text is scarcely called into notice. The γε which Hermann has introduced in place of the τε after ἐκμάθης is feeble to the last degree.

338 πάντα] 'in all respects'. Compare *Antig.* 721, where the

intolerable compound *παρτεπιστήμην* once found favour.

339 τί δ' ἐστί;] 'Well, what is it? with what cause do you thus stay me on my way?' Wunder rewrites the passage introducing a double interrogative, τί δ' ἀντὶ τοῦ, while Hermann, by removing the note of interrogation after ἐστί, considerably weakens the animation of the question. For the force of τήνδε, which refers not so much to βᾶσιν as to ἐφίστασαι, compare *Oed. Tyr.* 2, τίνας ποθ' ἔδρας τάδε μοι θόδρε; and for ἐπίστασιν, which is latent in ἐφίστασαι, compare *φροντῖδων ἐπιστάσεις* (*Antig.* 225).

341 μάτην] 'without good reason'. In the words τὸν πάρος μῦθον he refers to the news he had brought (*vv.* 180-185) relative to the success of Heracles. With δοκᾷ supply σέ μάτην ἀκοῖσσεσθα.

342 ἐκείνους] sc. Lichas and the captives, while ταῖσδε refers to the Chorus. There is a little difficulty in determining where the emphasis is to be laid in the second line of the question. Thus Prof. Paley prefers to render it 'Are you willing to speak out solely to me and my attendants?', but, considering the emphatic position of the datives, I would

- ΑΓ. σοὶ ταῖσδ' ἐγὼ οὐδὲν εἴργεται, τούτους δ' ἔα.
 ΔΗ. καὶ δὴ βεβᾶσι, χῶ λόγος σημαινέτω. 345
 ΑΓ. ἀνὴρ ὅδ' οὐδὲν ὧν ἔλεξεν ἀρτίως
 φωνεῖ δίκης ἐς ὀρθόν, ἀλλ' ἡ νῦν κακός,
 ἡ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν.
 ΔΗ. τί φῆς; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς·
 ἂ μὲν γὰρ ἐξείρηκας ἀγνοία μ' ἔχει. 350
 ΑΓ. τούτου λέγοντος τάνδρ' εἰσήκουσ' ἐγώ,
 πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
 ταύτης ἕκατι κείνος Εὐρυτόν θ' ἔλοι
 τήν θ' ὑψίπυργον Οἰχαλίαν, Ἐρως δέ νιν
 μόνος θεῶν θέλξειεν αἰχμάσαι τάδε· 355
 οὐ τὰπὶ Λυδοῖς οὐδ' ἐπ' Ὀμφάλῃ πόνων
 λατρεύματ', οὐδ' ὁ ῥιπτός Ἰφίτου μόρος·
 ὃν νῦν παρώσας οὗτος ἔμπαλιν λέγει.
 ἀλλ' ἥνικ' οὐκ ἔπειθε τὸν φυτοσπόρον

rather suggest 'is it your wish to announce your news to me and my attendants *alone*?'

344 οὐδὲν εἴργεται] 'there is nothing that I am hindered from telling to you and your good ladies, but let the others go. *Dei*. See, they are gone, and now let your tale explain'.

347 δίκης ἐς ὀρθόν] 'in straightforward truth'. Lit. 'according to the canon of truth', for which see *Eur. Phoen.* 1210.

350 εἰ] For this accusative cf. *Oed. Col.* 1291, *Oed. Tyr.* 1005. 'As to what your statement means I am altogether in the dark'. *Ἀγνοία* is rare in place of the more usual *ἀγνοία*, for which cf. *σύννοια*, (*Antig.* 279). In the present passage some would read the dative *ἀγνοίᾳ*, 'your statement keeps me in the dark'.

352 τῆς κόρης ταύτης] Em-

phatic, 'twas to win this girl'.

355 αἰχμάσαι τάδε] Cf. *Eur. Rhes.* 444, 'beguiled him to undertake this war'. The following couplet, which Dindorf and Wunder propose to omit and which certainly contains an unusual construction in the first line, is proved to be essential to the sense of the passage by a comparison with *v.* 274.

357 ὁ ῥιπτός Ἰφίτου μόρος] 'no, nor Iphitus' death-leap'.

358 ὃν] is usually referred to *Ἐρως* (*v.* 354), but I should myself prefer to understand *λόγον*, which may be easily supplied from *λέγοντος* (*v.* 351) and from the general tenor of the previous passage. 'A story which he now puts in the back ground and tells another tale'. For *παρώσας* in this sense, cf. *Eur. Trach.* 616, *παρώσας* 'Εκτορος φίλον λέχος.

τὴν παῖδα δοῦναι, κρύφιον ὡς ἔχοι λέχος, 360
 ἔγκλημα μικρὸν αἰτίαν θ' ἐτοιμάσας
 ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾗ
 τὸν Εὐρυτον τῶνδ' εἶπε δεσπόζειν θρόνων,
 κτείνει τ' ἀνακτα πατέρα τῆσδε καὶ πόλιν
 ἔπερσε. καὶ νῦν, ὡς ὀρᾷς, ἦκει δόμους 365
 ὡς τοῦσδε πέμπων οὐκ ἀφροντίστως, γύναι,
 οὐδ' ὥστε δούλην· μηδὲ προσδόκα τόδε·
 οὐδ' εἰκός, εἴπερ ἐντεθέρμανται πόθῳ.
 ἔδοξεν οὖν μοι πρὸς σέ δηλῶσαι τὸ πᾶν,
 δέσποιν', ὃ τοῦδε τυγχάνω μαθὼν πάρα. 370
 καὶ ταῦτα πολλοὶ πρὸς μέσῃ Τραχινίῳ
 ἀγορᾷ συνεξήκουον ὡσαύτως ἐμοί,

363 τὸν Εὐρυτον τῶνδ' εἶπε] Either 'Lichas told you that Eurytus was the occupant of the throne', or 'in which Heracles alleged that Eurytus was a usurper of the throne'. This reading, which is adopted by Prof. Campbell, is found in four MSS and in the recension of Triclinius. Other suggestions are as follows:

τῶν Εὐρύτου τόνδ' εἶπε, Herm.,
 τὸν Εὐρύτον τόνδ' εἶπε, Brunck,
 and the MSS,

τὸν Εὐρυτον διεῖπε, Wunder.

Of these the last may be at once rejected, as διεῖπε is a meaningless compound in connexion with the context, while the use of τόνδε in reference to Heracles, for which we should certainly have expected αὐτόν or ἐκείνον, is an equally strong argument against the first. The second, τὸν Εὐρυτον τόνδ' εἶπε, is possibly genuine: 'this Eurytus of whom Lichas talks so much'.

364 κτείνει ... ἔπερσε]. For

this combination of tenses compare *Aj.* 30—33, and the still more remarkable case in Eur. *Hec. iv.* 21—27.

366 ὡς τοῦσδε] ἐς τοῦσδε Wunder and others, but Hermann, Dindorf and Prof. Campbell retain ὡς, which is easily defensible if we understand δόμους as equivalent to οἶκον in the sense of 'the inmates of the house'.

οὐκ ἀφροντίστως] 'not without a purpose'. With μηδὲ προσδόκα compare μηδέ γε μάτενε, *Oed. Col.* 1743. ἐντεθέρμανται, 'if he has really felt so warm a passion for her'.

372 συνεξήκουον ὡσαύτως] 'heard with me and to the same effect'. In the next line the force of the verb ἐξελέγχειν is ambiguous in the same way as in *Oed. Tyr.* 297. It may mean (i) 'so that we can put it to the proof', (ii) 'so that we can convict him', and (iii) 'so that we can question them', i. e. πολλοὺς Τραχινίῳν.

ὥστ' ἐξελέγχειν εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δ' ὀρθὸν ἐξείρηχ' ὅμως.

ΔΗ. οἴμοι τάλαινα, ποῦ ποτ' εἰμι πράγματος; 375
τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον
λαθραῖον; ὦ δύστηνος, ἄρ' ἀνώνυμος
πέφυκεν, ὥσπερ οὐπάγων διώμνυτο;

ΑΓ. ἡ κάρτα λαμπρὰ καὶ κατ' ὄμμα καὶ φύσιν,
πατρὸς μὲν οὔσα γένεσιν Εὐρύτου ποτὲ 380
Ἰόλῃ 'καλεῖτο, τῆς ἐκείνως οὐδαμὰ
βλάστας ἐφώνει, δῆθεν οὐδὲν ἱστορῶν.

ΧΟ. ὄλουντο μὴ τι πάντες οἱ κακοί, τὰ δὲ

374 οὐχ ἥδομαι] 'I am sorry for it, albeit I have told the truth'.

375—490 *For a moment Deiantra is thunderstruck at the intelligence. Then at the suggestion of her attendants she calls for Lichas and confronts him with the messenger. For a time he persists in his denial, but in answer to a powerful appeal from Deianira he declares the truth, and at the same time places the girl under her protection.*

375 ποῦ ποτ' εἰμι πράγματος;] Cf. *Aj.* 314 κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτέ. 'How am I placed in this affair? What pest have I received beneath my roof, all unbeknown to me? Ah woe is me! is she of nameless birth, as her conductor averred?' The exclamation ὦ δύστηνος in *v.* 377 is capable in itself of several interpretations, as it may be an expression of abhorrence 'the wretch!' or one of irony, 'unhappy girl indeed!' Neither of these renderings however are at all in keeping with the character of Deianira, the chief trait in which is the extreme forbearance she shews for all who have caused her sufferings.

379 ἡ κάρτα] Professor Paley assigns this line to Deianira, who, according to his view of the passage, infers the rank of Iole from the beauty of her person. Against this explanation we may urge the usage of the phrase ἡ κάρτα, which as a rule introduces a passage, and rarely if ever closes it; in addition to which the removal of the line from the messenger's speech makes his answer read very abruptly. On the whole I am inclined to prefer the ordinary arrangement, more especially as the words ἡ κάρτα are found in a similar connexion in *Aj.* 1359, *Elec.* 312, 1278.

380 γένεσιν] 'by birth she is a child of Eurytus, one Iole by name'. The introduction of ἐκείνως in the succeeding clause shews, I think, that ἐκαλεῖτο is to be understood generally, and not in reference to any statement made by Lichas, as the majority of the editors explain it. 'Of whose descent your herald told you nothing, because forsooth he had made no inquiries'.

383 ὄλουντο] Compare the well-known passage in *Phil.* 961

λαβραῖ' ὅς ἀσκέῃ μὴ πρέποντ' αὐτῷ κακά.

ΔΗ. τί χρη ποιεῖν, γυναῖκες; ὡς ἐγὼ λόγοις 385
τοῖς νῦν παροῦσιν ἐκτεπληγμένη κυρῶ.

ΧΟ. πείθου μολοῦσα τάνδρὸς, ὡς τάχ' ἂν σαφῇ
λέξειεν, εἴ νιν πρὸς βίαν κρίνειν θέλοις.

ΔΗ. ἀλλ' εἴμι· καὶ γὰρ οὐκ ἄπο γνώμης λέγεις.

ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἢ τί χρη ποιεῖν; 390

ΔΗ. μίμν', ὡς ὅδ' ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων,
ἀλλ' αὐτόκλητος ἐκ δόμων παρένεται.

ΑΙ. τί χρη, γύναι, μολύντα μ' Ἡρακλεῖ λέγειν;
δίδαζον, ὡς ἔρποντος, εἰσορᾶς, ἐμοῦ.

ΔΗ. ὡς ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολῶν 395
ᾗσσεις, πρὶν ἡμᾶς κἀννεώσασθαι λόγους.

ΑΙ. ἄλλ' εἴ τι χρήξεις ἱστορεῖν, πάρεμι' ἐγώ.

δοιο μὴ πῶ, πρὶν μάθωμ' εἰ καὶ
πάλιν Γνώμην μεταίσεις. 'Perish—
I say not all the bad, but whoso
practiseth in secret deeds that
disgrace his name'.

385 λόγοις] The plural is
used in reference to the two con-
flicting accounts.

389 οὐκ ἄπο γνώμης] 'your
advice is judicious'. On the
question whether ἀπὸ or ἀπο is
to be written in this connexion
see Matth. *Gr. Gram.* p. 572.
Most scholars prefer ἀπο, like
σπεύδων ἀπο ρυτῆρος in *Oed. Col.*
900, for ἀπὸ γνώμης usually
means (in Euripides and else-
where) 'with judgment'.

391 ὑπ' ἀγγέλων] Compare
the very similar passage in *Aj.*
289, τί τήνδ' ἀκλητος οὐθ' ὑπ'
ἀγγέλων Κληθεὶς ἀφορμᾷ πεί-
ραν;

394 εἰσορᾶς] Parenthetical.
'For I am on the point of start-
ing, you see'. Another possible
explanation is to regard it with
Matthiae as a combination of

two constructions. Hermann
treats the genitive as dependent
on εἰσορᾶς, but the instances to
which he refers are not decided
enough to justify his view. In
Arist. *Ran.* 815 ὁγῇ is probably
used absolutely, while, in Xen.
Mem. I. I. II, Σωκράτους is simply
a possessive genitive, with which
the participles are afterwards
placed in agreement.

395 ἐκ ταχείας] Adverbial,
like ἐξ ἐκουσίας in *v.* 727, ἐξ
ἰσῆς, διὰ κενῆς, etc., 'how soon
you are starting, albeit you
tarried long in coming, before
we have had so much as a second
word with you'. For κἀννεώ-
σασθαι, which is the form pre-
ferred by Hermann, Prof. Camp-
bell and the majority of the
editors, Wunder reads κἀννεώ-
σασθαι in his edition. But the
rhythm of the line and the fre-
quent occurrence of this con-
tracted form are alike in favour
of κἀννεώσασθαι for καὶ ἀννεώ-
σασθαι.

- ΔΗ. ἢ καὶ τὸ πιστὸν τῆς ἀληθείας νέμεις;
 ΛΙ. ἴστω μέγας Ζεὺς, ὦν γ' ἂν ἐξειδὼς κυρῶ.
 ΔΗ. τίς ἢ γυνή δῆτ' ἐστὶν ἣν ἡκεῖς ἄγων; 400
 ΛΙ. Εὐβοίης· ὦν δ' ἔβλασταν οὐκ ἔχω λέγειν.
 ΑΓ. οὗτος, βλέφ' ὦδε. πρὸς τίν' ἐννέπειν δοκεῖς;
 ΛΙ. σὺ δ' εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις;
 ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὅ σ' ἱστορῶ.
 ΛΙ. πρὸς τὴν κρατοῦσαν Δηάνειραν, Οἰνέως 405
 κόρην, δάμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
 λεύσσων μάταια, δεσπότην τε τὴν ἐμήν.
 ΑΓ. τοῦτ' αὐτ' ἔχρηζον, τοῦτό σου μαθεῖν. λέγεις
 δέσποιναν εἶναι τήνδε σήν; ΛΙ. δίκαια γάρ.
 ΑΓ. τί δῆτα; ποίαν ἀξιοῖς δοῦναι δίκην, 410
 ἣν εὐρεθῆς ἐς τήνδε μὴ δίκαιος ὦν;

398 νέμεις] *al. νεμεῖς*. Linwood is probably right in rendering νέμειν by the Latin *colere, observare*. 'Do you respect the sanctity of truth?' Wunder, on the other hand, who is followed by some of the editors, compares Eur. *Or.* 145 and *Phoen.* 275 in favour of the following translation: 'Will you further give me a pledge of your good faith?' like νέμειν μοῖραν in *v.* 1239. A comparison, however, with Aesch. *Eum.* 594, and with the use of νέμειν in *v.* 483 of the present play, forms an equally strong argument in support of the former rendering; add to which it is more in accordance with the context and with the answer of Lichas.

403 ἐρωτήσας ἔχεις] In poetry this phrase is often equivalent to the simple aorist. Unless ταῦτ' is to be read in place of τοῦτο we can scarcely press the stronger force in the present passage, 'why do you persist in asking

me this question?' Observe the emphatic introduction of σὺ.

404 τόλμησον] 'condescend to answer, if you have the sense in you, the question which I ask'. Hermann and Wunder understand this line in an entirely different sense, 'you know you dare not reply', i.e. as an ironical appeal like those which are common in Cicero, e.g. *Phil.* ii. 20. 49, *aude dicere te prius ad parentem tuum venisse quam ad me*. Any such interpretation appears to me to be entirely inconsistent with the original question, which is a simple and harmless one; moreover the sarcasm of the Greek drama is of a far more open and intelligible kind.

408 ἔχρηζον] Wunder removes the stop after ἐχρηζον, making the second τοῦτο a somewhat weak reiteration of the former.

409 δίκαια γάρ] i.e. λέγειν τοῦτο, 'aye, and with reason too'.

- ΔΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;
 ΑΓ. οὐδέν. σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.
 ΔΙ. ἄπειμι. μῶρος δ' ἢ πάλαι κλύων σέθεν.
 ΑΓ. οὐ, πρὶν γ' ἂν εἴπῃς ἱστορούμενος βραχύ. 415
 ΔΙ. λέγ' εἰ τι χρήσεις· καὶ γὰρ οὐ σιγηλὸς εἶ.
 ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους,
 κάτοισθα δῆπου; ΔΙ. φημί· πρὸς τί δ' ἱστορεῖς;
 ΑΓ. οὐκουν σὺ ταύτην, ἣν ὑπ' ἀγνοίας ὄρας,
 Ἰόλην ἔφασκες Εὐρύτου σποράν ἄγειν; 420
 ΔΙ. ποίοις ἐν ἀνθρώποισι; τίς πύθεν μολῶν
 σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν παρών;
 ΑΓ. πολλοῖσιν ἀστῶν. ἐν μέσῃ Τραχινίων
 ἀγορᾷ πολλὴ σου ταῦτά γ' εἰσήκουσ' ὄχλος.
 ΔΙ. ναί.

412 μὴ δίκαιος] 'dishonest', 'untrue'. A quotation from the previous question. For ποικίλας (*Aor. Part.*) 'what parables are these?' 'what pretty story have you made up?' see v. 1121 of the play.

413 κάρτα] 'in no small degree'.

415 οὐ] *sub. ἀπει.* 'Not so, at any rate till you have answered the short question I shall put to you'.

416 χρήσεις] With the substitution of *βοῦλει* in place of *χρήσεις* the line is found *verbatim* in Eur. *Suppl.* 567.

418 δῆπου] 'you know her, of course'. *Lich.* 'Well, I do, but why do you ask?' Lichas can admit in general terms that he knows the girl, without implying that he is acquainted with her birth and parentage, regarding which he had professed ignorance. There is therefore no necessity for the alteration

proposed by Brunck: *κάτοισθα δῆτ'; οὐ φημι.*

419 ὑπὸ] 'with', lit. 'to the accompaniment of'. Originally no doubt it was used in reference to music, but afterwards more generally, as in *Elac.* 630, Aesch. *Agam.* 1531, Eur. *Hec.* 351, etc. 'Did you not say repeatedly that the lady you were escorting, and whom you now contemplate with affected ignorance, was Iole, the daughter of Eurytus?'

421 τίς πόθεν μολῶν] 'who is the man, and whence will he come?' For this double interrogative cf. *Antig.* 401, *Phil.* 243. The participle *παρών* in the next line, 'with his own ears', is a very common addition in cases where an earnest appeal is made to the evidence of the senses (cf. *El.* 3, *Antig.* 1112, *Aj.* 1384).

424 ταῦτά γε] Emphatic. 'This is the statement you were heard to make'.

κλύειν γ' ἔφασκον. ταὐτὸ δ' οὐχὶ γήγνεται 425
δόκησιν εἰπεῖν κάξακριβῶσαι λόγον.

ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;

ΛΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος. 430

ΑΓ. ὃς σοῦ παρὼν ἤκουσεν ὡς ταύτης πόθῳ
πόλις δαμείη πᾶσα, κούχῃ ἡ Λυδία
πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρωσ φανείς.

ΛΙ. ἄνθρωπος, ὃ δέσποινα, ἀποστήτω. τὸ γὰρ
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σῶφρονος. 435

ΔΗ. μή, πρὸς σε τοῦ κατ' ἄκρον Οἰταίου νάπος

425 ταὐτὸ] The form may be noticed as unusual in place of the ordinary neuter ταῦτόν. 'Oh yes, I did say more than once that I had *heard* as much: but it is not the same thing to speak an opinion and to make a positive statement'. In the phrase *ἐξακριβῶσαι λόγον*, 'to reduce a statement to exact precision', the accusative is no doubt dependent on the verb, though some of the editors, in spite of the termination, would take *ἐξακριβοῦν* in a neuter sense, 'to be positive about a story'.

427 ποίαν δόκησιν;] 'opinion indeed!' In full the construction would be as follows: 'opinion! what do you mean by talking of opinion?'

431 ἤκουσεν] The late Mr Shilleto, I believe, assigned these three lines to Deianira, on the ground that *ἤκουσα* must have been used in place of *ἤκουσεν* had the messenger been relating his own experiences. The present arrangement, however, is sufficiently explained if we understand the messenger as

answering in Deianira's stead, and it is, I think, quite impossible to conceive Deianira herself as making this assertion when she has been reticent throughout and is still waiting for information.

431 παρὼν] 'from your own lips'. See note on v. 421.

432 ἡ Λυδία] The Lydian queen. For *φανείς* see Aesch. *Pers.* 356. 'His passion for this girl that started into life'. It is possible that *φανείς* may convey a still stronger idea than this, viz. that the destruction of Eurystus and Oechalia was in fact a *manifestation* of his passion for Iole.

435 νοσοῦντι] *mente capto*, 'an idiot'. The word *σῶφρων* in its strict sense, as opposed to *ἀκόλαστος*, implies moral virtue, the intermediate stages being represented by *ἐγκρατής* on the one hand, and by *ἀκρατής* on the other.

436 κατ' ἄκρον] 'who hurls his lightnings o'er Oeta's wooded peaks'. The Locrian Zeus was worshipped specially as the Thunderer, and Locrian coins

Διὸς καταστράπτοντος, ἐκκλέψης λόγον.
 οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῇ,
 οὐδ' ἦτις οὐ κάτοιιδε τάνθρώπων, ὅτι
 χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεὶ. 440
 Ἔρωτι μέν νυν ὅστις ἀντανίσταται
 πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ.
 οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
 κάμου γε πῶς δ' οὐ χάτέρας, οἷας γ' ἐμοῦ;
 ὥστ' εἴ τι τῷμῳ τ' ἀνδρὶ τῇδε τῇ νόσῳ 445
 ληφθέντι μεμπτός εἰμι, κάρτα μαίνομαι,

exhibit a thunderbolt. See Donaldson on Pind. *Ol.* xi. 79. As regards the sense and construction of ἐκκλέψης λόγον there is the same ambiguity which we have noticed above on the use of the verb κλέπτειν. Thus λόγον may be either the direct accusative, and it is more forcible, I think, taken so: 'Do not cheat me of the truth', or it may be a less direct cognate, 'Tell me no fraudulent story'.

438 κακῇ] 'ill-natured', Prof. Paley and the majority of the editors. But 'weak', 'cowardly' is, I think, a more poetical rendering. Compare Shakespeare's *King John* (Act III. 1): 'For I am sick and capable of fears...

A woman, naturally born to fears.'

439 τάνθρώπων] 'it is not in human nature always to delight in the same things'. Understanding this to be the sense of the passage, we must be careful not to translate ἀνθρώπων as an exact equivalent for ἀνδρῶν, i.e. men as opposed to women, a possibility which has induced some of the commentators to prefer an entirely different rendering, 'nor to one unversed in

the vicissitudes of life, how that happiness is not given to the same persons abidingly'.

441 μέν νυν] 'now I say that'. For this force of the combined particles cf. *Oed. Tyr.* 31, θεοῖσι μέν νυν οὐκ ἰσόμενον σ' ἐγώ, κ.τ.λ.

442 ἐς χεῖρας] Cf. *Oed. Col.* 975, and the corresponding use of ἐκ χειρός.

444 χάτέρας] Iole. Οἷας γ' ἐμοῦ, 'soft-hearted as myself'. Wunder considers this line to be spurious, but its omission would clearly leave the passage incomplete in sound as well as sense. On the other hand, Hermann in his new edition would introduce a line before it to the following effect:

τί δ'; οὐχὶ κείνον πρὶν ποτ' εἶχ' ἐλὼν ἔρω;

The addition is a needless one, for, although Deianira does not at present know that Iole on her part is in love with Hercules, the inference is so natural a one that it need scarcely have created a difficulty.

446 μεμπτός] is used in an active sense, like ὑποπτος in Eur. *Hec.* 1135. In the present passage the word μεταίτις clearly denotes an 'accomplice', so that we are not met by the

ἡ τῇδε τῇ γυναικί, τῇ μεταιτία
 τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινός.
 οὐκ ἔστι ταῦτ'. ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
 ψεύδει, μάθησιν οὐ καλὴν ἐκμανθάνεις· 450
 εἰ δ' αὐτὸς αὐτὸν ὧδε παιδεύεις, ὅταν
 θέλῃς γενέσθαι χρηστός, ὀφθήσῃ κακός.
 ἀλλ' εἰπέ πᾶν τᾶληθές· ὥς ἐλευθέρῳ
 ψευδεὶ καλεῖσθαι κῆρ πρόσσεστιν οὐ καλή.
 ὅπως δὲ λήσεις, οὐδὲ τοῦτο γίγνεται· 455
 πολλοὶ γὰρ οἷς εἴρηκας, οἱ φράσουσ' ἐμοί.
 κεῖ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ

difficulty which was raised by its use in *v.* 260. With regard to the suggestion contained in these lines, we may notice that such connexions were not regarded as discreditable by the Greeks unless the mistress was actually introduced under the same roof as the wife. See Eur. *Androm.* 228.

449 οὐκ ἔστι ταῦτ'] 'impossible', in allusion to the previous suggestion *εἰ μεμπτός εἰμι*. Hermann, however, and others would render it, 'these fancied slights exist not', a declaration which I think is needlessly strong, when we have made every allowance for Deianira's forbearance.

450 μάθησιν οὐ καλὴν] 'but if it is from him that you have learnt to lie, you have learnt your lesson in no good school; while if you are your own instructor, some day, when you would fain become honest, you will be stamped as base'. For the use of *αὐτὸν* in place of *σαντὸν* see *Oed. Col.* 853, 930, and for *αὐτοῦ* in place of *ἐμαντοῦ* *Oed. Tyr.* 138. Their interchange is discussed at length by Hermann in his note on the present passage.

'Kind' and 'unkind' may be the ideas intended by *χρηστός* and *κακός* in *v.* 452, except that the tone of Deianira's rebuke suggests perhaps the stronger rendering. Moreover *χρηστός* and *κακός*, in the sense of 'good and bad', are opposed in *v.* 3 of the play, while, as Hermann remarks, Deianira has at present no motive for thinking that Lichas is concealing the truth out of regard for her.

453 ἀλλ' εἰπέ] 'Nay, tell me all the truth'. For the dative *ψευδεὶ* compare, amongst other passages, *Oed. Tyr.* 1209, and *Thuc.* II. 87, VII. 77. *Κῆρ*, 'fate', 'fortune', but used almost invariably in a bad sense.

455 ὅπως δὲ λήσεις] As in *Oed. Tyr.* 1058, the future indicative is used after *ὅπως* from the idea of working with an object which is suggested in *γίγνεται*. Compare the similar construction with *παρασκευάζειν*. 'Again that your guile shall pass undetected, even this is not within your power'.

457 οὐ καλῶς ταρβεῖς] 'your alarm is groundless, for 'tis ignorance of the truth, 'tis this that would give me pain'.

τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν
 τὸ δ' εἶδέναι τί δεινόν; οὐχὶ χᾶτέρας
 πλείστας ἀνὴρ εἰς Ἡρακλῆς ἔγημε δῆ; 460
 κοῦπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
 ἠνέγκατ' οὐδ' ὄνειδος· ἦδε τ' οὐδ' ἂν εἰ
 κάρτ' ἐντακεῖη τῷ φιλεῖν, ἐπεὶ σφ' ἐγὼ
 ᾤκτειρα δὴ μάλιστα προσβλέψας, ὅτι
 τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν, 465
 καὶ γῆν πατρώαν οὐχ ἑκούσα δύσμορος
 ἔπερσε κἀδούλωσεν. ἀλλὰ ταῦτα μὲν
 ρεῖτω κατ' οὖρον, σοὶ δ' ἐγὼ φράζω κακὸν
 πρὸς ἄλλον εἶναι, πρὸς δ' ἔμ' ἀψευδεῖν ἀεὶ.

ΧΟ. πείθου λεγούση χρηστά, κοῦ μέμφει χρόνῳ 470
 γυναικὶ τῇδε, ἀπ' ἐμοῦ κτήσει χάριν.

ΛΙ. ἀλλ', ὦ φίλη δέσποινα, ἐπεὶ σε μαυθάνω
 θνητὴν φρονούσαν θνητὰ κοῦκ ἀγνώμονα,

460 ἀνὴρ εἰς] 'has not Hercules wedded, besides me, more wives than any living man?' For this use of εἰς cf. *Oed. Tyr.* 1380, καλλιστ' ἀνὴρ εἰς ἐν γε ταῖς Θήβαις τραφεῖς, and a similar employment of the Latin *unus*, e.g. in Verg. *Aen.* II. 426, and Cat. xxii. 10, unless indeed in the latter instance the word is to be explained in its later sense as equivalent to *tis*.

462 ἦδε] Emphatic by position. With ἂν we must of course supply ἐνέγκατο. The word ἐντήκειν occurs again in *Eluc.* 1311, 'not even if she were wholly absorbed by her passion for him'. Whether Iole or Hercules is the nominative to ἐντακεῖη must in all probability remain an open question. There is a slight awkwardness in referring it back to Hercules, though *the scholiast* and Wunder are in

favour of this view, and it certainly gives greater force to the passage. I am inclined, however, to understand it of Iole, as from *v.* 444 (πῶς δ' οὐ χᾶτέρας οἶας γ' ἐμοῦ); it is clear that Deianira's thoughts were interested in the feelings of her rival.

465 διώλεσεν] 'has caused the ruin of her life'.

468 ρεῖτω κατ' οὖρον] Cf. Aesch. *Theb.* 687. 'Well, let thoughts like these be cast to the winds. You, sir, I counsel thus: if false to others, be ever true to me'.

473 ἀγνώμονα] which is understood by some as an accus. fem. in connexion with θνητῇν, is more probably a neut. plur., 'since I find thou hast a human and not unbending heart'. For ἀγνώμονα in the sense of 'stubborn', 'unyielding', cf. *Oed. Col.* 86.

πᾶν σοι φράσω τᾷληθές οὐδὲ κρύψομαι.
 ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει. 475
 ταύτης ὁ δεινὸς ἡμέρος ποθ' Ἡρακλῆ
 διῆλθε, καὶ τῆσδ' οὐνεχ' ἡ πολύφθορος
 καθηρέθη πατρώος Οἰχαλία δόρι.
 καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
 οὐτ' εἶπε κρύπτειν οὐτ' ἀπηρνήθη ποτέ, 480
 ἀλλ' αὐτός, ὃ δέσποινα, δειμαίνων τὸ σὸν
 μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,
 ἥμαρτον, εἴ τι τήνδ' ἁμαρτίαν νέμεις.
 ἐπεὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
 κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν 485
 καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
 οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.
 ὡς τᾶλλ' ἐκείνος πάντ' ἀριστεύων χεροῖν
 τοῦ τῆσδ' ἔρωτος εἰς ἅπανθ' ἥσσω ἐφυ.
 ΔΗ. ἀλλ' ὥδε καὶ φρονούμεν ὥστε ταῦτα δρᾶν, 490

475, ἔστιν γὰρ οὕτως] This variation of the ordinary phrase *ἔχει γὰρ οὕτως* is noticed by the late Mr Shilleto as unusual, a fact which may account for its employment.

477 πολύφθορος] Proleptic, while at the same time the position of the article prevents our regarding it as a predicate. 'It was for this girl that Heracles was possessed by that strong passion, and it was to win her that Oechalia, the ill-starred city of her fathers, was wasted by his spear'. διῆλθε is found in a similar connexion in *Phil.* 743, and *Eur. Suppl.* 288.

479 τὸ πρὸς κείνου] 'what tells in his favour'. Cf. *Oed. Tyr.* 1434, πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω.

483 νέμεις] 'consider', 're-

gard', as in *Oed. Col.* 879, while in *Aj.* 114 we have an exactly similar instance of the attraction of the pronoun, σὺ δ' οὖν ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν.

485 κοινὴν] 'out of regard alike to his interests and yours, bear with the girl and be desirous to prove that the words once said respecting her were said beyond recal; for my noble master, who is first in all prowess of hand, has been defeated at all points by his love for this girl'.

The use of *ἐς* in line 487 is exactly paralleled in *Oed. Tyr.* 980, σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.

490—496 [The purpose with which these few lines are introduced is most artistic. True to her character, Deianira betrays no indignation, as does Medea

κοῦτοι νόσον γ' ἐπακτὸν ἐξαρούμεθα,
 θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
 χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρης,
 ἃ τ' ἀντὶ δῶρων δῶρα χρή προσαρμόσαι,
 καὶ ταῦτ' ἄγης. κενὸν γὰρ οὐ δίκαιά σε 495
 χωρεῖν, προσελθόνθ' ὧδε σὺν πολλῇ στόλῳ.

ΧΟ. στρ. Μέγα τι σθένος ἂ Κύπρις ἐκφέρεται νίκας αἰεί.
 καὶ τὰ μὲν θεῶν

at a similar tale of wrong. For the time she acquiesces, and it is only when reflection tells her that acquiescence means shame and disgrace that she nerves herself for action].

490 καὶ φρονοῦμεν] 'Well, this is indeed my view'. The καί, like *adeo* in Latin, simply emphasizes the statement. If any direct antithesis had been intended (e.g. καὶ ἡμεῖς φρονοῦμεν, ὡς ὑμεῖς κελεύετε), we should certainly have expected the pronoun with φρονοῦμεν.

491 ἐξαρούμεθα] 'we will not try to shift from our shoulders a calamity for which we have to thank ourselves'. It has always appeared to me impossible to defend the ordinary rendering of ἐξαρούμεθα 'we will take upon ourselves', as the passage which is quoted in support of it (μηδ' ὄγκον ἀρῇ μηδένα, *Aj.* 129,) leaves the preposition unexplained, which is the most difficult portion of the verb. In this opinion I am borne out by Prof. Paley, who understands ἐξαίρεσθαι in the sense of ἀποθίσθαι. In the word ἐπακτόν, which some would render 'the calamity that has been put upon us', there is, I think, a more direct allusion to the frailty of Heracles, with whom Deianira identifies her-

self in speaking of the troubles which have befallen her house.

492 θεοῖσι δυσμαχοῦντες] 'by fighting at a disadvantage with the gods'. Cf. *Antig.* 1106 ἀνάγκη δ' οὐχὶ δυσμαχέεον.

493 λόγων τ' ἐπιστολὰς] 'a message in words', 'verbal commissions', λόγων being added by way of contrast with the word δῶρων which follows.

494 προσαρμόσαι] may mean either 'to add', or 'to add *befittingly*'. The latter is I think more forcible. Tr. 'that you may convey also such befitting gifts as I must add in acknowledgment of his presents: for empty-handed you must not depart after coming hither with so large a retinue'.

495 κενόν] is equivalent to the Latin *inanis*.

497—530 Subject: *The power of Love*.

ἐκφέρεται] 'great is the conquering might of which the Cyprian queen ever wins the fame'. Cf. ἐξετέγκωμαι κλέος (*Elek.* 60). Hermann however regards the middle as almost equivalent to the simple ἐκφέρει 'puts forth', 'exerts' (cf. *Eur. Ion* 1012). The former interpretation is based on the suggestion of the scholiast that σθένος νίκας is a simple periphrasis for νίκη. A

παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ
λέγω, 500

οὐδὲ τὸν ἔννουχον ἝΑιδαν,
ἢ Ποσειδάωνα τινάκτορα γαίας·
ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκουιτω

τίνες ἀμφίγυοι κατέβαν πρὸ γάμων, τίνες 505

πάμπληκτα παγκόνιτά τ' ἐξήλθον ἄεθλ' ἀγώνων.
ἀντ. ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τετραόρου

third explanation is possible and one which I think gives additional force to the passage: 'Great is the strength that the Cyprian queen ever gathers from each victory', by which the poet may have intended to suggest that Love gains strength from every unsuccessful attempt that is made to resist it.

500 *παρέβαν*] because, as Prof. Paley suggests, they were *lepoi λόγοι* or mysteries.

505 *τίνες*] *sub. λέγω*, which is preferable to regarding what follows as a simple interrogation. 'Rather will I tell what stout-limbed combatants entered the lists for the hand of our mistress'. *κατέβαν* is of course equivalent to the Latin *in arenam descenderunt*, while *πρὸ γάμων* is 'before wedlock', as Wunder's interpretation 'desiring to marry her' would make it little better than a weak repetition in sense of *ἐπὶ τάνδ' ἄκουιτω*. Among the other translations which have been suggested for *ἀμφίγυοι* are (i) 'of unequal form', i. e. one man, one bull, (ii) 'equally matched' Herm. Linw., (iii) 'well practised' as an equivalent for *ἀμφιδέξιοι*, Elendt, (iv) 'combatants' or 'rivals', the preposition being regarded as the important element in the compound, Shilleto. It

is a Homeric word, appearing in *Il.* XIII. 147, where it is used as an epithet of the spear.

506 *ἐξήλθον*] *ἐξήκον*, Wunder, which is a very prosaic substitute for the poetical word *ἐξήλθον*. Perhaps *πάμπληκτα παγκόνιτα διήλθον* may have been the original reading, as in the *Herc. Fur.* 415 we find the very similar passage *δρόμων τ' ἄλλων ἀγάματ' εὐτυχῇ διήλθε*. Hermann and Linwood follow the scholiast in understanding *ἐξήλθον* as equivalent to *διήλυσαν*, or *ἐπεξήλθον* 'went through', 'accomplished'. But, if it is to be retained, I would rather translate it as in the corresponding phrase *ἐξήλθον στρατεῖαν*: 'came forward in contest for the prize rife in blows, rife in dust', though it is true that the phrase *ἄεθλα πόνων* (*Phil.* 507) may be quoted in support of the rendering 'toilsome contests'.

In the word *παγκόνιτα* Wunder discovers a technical allusion to the customs of the wrestling ring, but any such descent into details is out of keeping with the passage, while the epithets, taken in their most general sense, are admirably descriptive of the struggle in the *pancratium*.

507 *ποταμοῦ σθένος*] 'a mighty river', like *Ἰφίρου βίαν* (*v.* 38), *scelus Polymestoris* (*Prop. Eleg.* III. xiii. 55). *Τετραόρου*, 'four-

φάσμα ταύρου,
 Ἀχελῷος ἀπ' Οἰνιαδᾶν, ὁ δὲ Βακχίας ἀπο 510
 ἦλθε παλίντονα Θήβας
 τόξα καὶ λόγχας ῥόπαλόν τε τινάσσω,
 παῖς Διός· οἱ τὸτ' ἀολλεῖς
 ἴσαν ἐς μέσον ἰέμενοι λεχέων· μόνα δ' 514
 εὐλεκτρος ἐν μέσῳ Κύπρις ῥαβδονόμει ξυνοῦσα.
 ἐπ. τὸτ' ἦν χερός, ἦν δὲ τόξων πάταγος,
 ταυρείων τ' ἀνάμυγδα κεράτων·

legged'. The formation of the islands of the Oeniadae in connexion with the legend of Alcmaeon is described at length in Thuc. II. 102.

511 παλίντονα] The adjective denotes no particular position of the bow, but is simply descriptive of its general form and appearance. See Lid. and Sc. on the word. Even with this limitation, three renderings are admissible, (i) 'doubly-curved', (ii) 'supple', and (iii) 'back-bending' like the *arcus reciproci* of Accius.

512 λόγχας] 'spears', while τόξα, as in *Phil.* 113, stands for the 'bow and arrows'. Notwithstanding the agreement of the editors in favour of the above interpretation, I am still inclined to understand λόγχας in the sense of 'pointed arrows', more especially as, τόξα καὶ λόγχας being in that case a combined expression, we have a complete justification of the position of τε in the sentence. The passage is a remarkable one, and denotes, as Prof. Paley has suggested, a transition between the early period of Art when Heracles is armed with the bow and the later in which he carries a club and lion's skin.

513 ἀολλεῖς] 'met together in conflict, desiring to win her', a use of ἀολλεῖς for which Hermann admirably compares Mosch. II. 48, δοιοὶ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύς αὐγυαλοῖο Φῶτες ἀολλήδην. Prof. Paley, I find, would in both cases understand it to mean 'attended by crowds'. Εὐλεκτρος, with which compare εὐλεκτρος νύμφη (*Antig.* 796), may be either 'fair patroness of wedded love' or 'arbitress of happy wedlock'. The passage from the *Antigone* is perhaps in favour of the former rendering.

515 ῥαβδονόμει] The corresponding substantive is found in Plat. *Protag.* 338 B.

519 ἀνάμυγδα] 'confusedly'. The κλίμαξ ἀμφίπλεκτος, which is explained by Hesychius as πάλῃς εἶδος, is fully described in Ov. *Metam.* IX. 51. The singular ἦν in conjunction with the plural κλίμακες is a notable example of the *schema Pindaricum*, a construction which occurs in Pind. *Ol.* x. 6, *Pyth.* x. *ad fin.*, and again in *Fragm.* 45, while in Eur. *Ion* 1146 we find it in its boldest and most striking form: ἐνὶν δ' ὕφανται γράμμασιν τοιαῖδ' ὕφα. The attempt to explain it in the present instance as a form of the plural ἦσαν has

ἦν δ' ἀμφίπλεκτοι
 κλίμακες, ἦν δὲ μετώπων ὀλόεντα
 πλήγματα καὶ στόνος ἀμφοῖν.
 ἃ δ' εὐώπιδι ἀβρὰ
 τηλαυγεί παρ' ὄχθῳ
 ἦστο, τὸν ὃν προσμένονοσ' ἀκοίταν. 525
 [ἐγὼ δὲ μάτηρ μὲν οἶα φράζω.
 τὸ δ' ἀμφινέκητον ὄμμα νύμφας
 ἐλινδὸν ἀμμένει]
 κατὰ ματρὸς ἄφαρ βέβακεν,
 ὥστε πόρτις ἐρήμα. 530

been generally abandoned, as the construction, though never a common one, is distributed over a wide range of classical literature, being found three times in Plato, twice in Hesiod, repeatedly in Euripides, and once at least in Aristophanes. In the cases where it occurs the verb invariably precedes the nominative, no doubt because it gathers up into one notion a set of ideas which are afterwards expanded in the plural.

522 πλῆγματα] πλῆγματα, Wunder, who omits altogether the word μετώπων. The emendation is unpoetical, and wanting in taste. στόνος is the 'hard breathing' of the combatants.

524 τηλαυγεί] 'far seen', 'conspicuous' is the usual rendering. Mr Heitland however is in favour of the active sense, comparing the phrase τηλαυγέστερον ὄραν (Diod. I. 50). 'But she the while sat by, the fair-faced dainty maid, where an eminence gave a distant view, waiting to know whom she was to call her lord'.

526.—530 This passage, which is rejected *in toto* by

Wunder, and in part by Hermann and Shilleton on the ground of general weakness, is retained by Professors Campbell and Paley, the latter of whom regards the closing verses as an adaptation of the familiar proverb *ἐβα ταῦρος ἀν' ὕλαν* (Theocr. XIV. 43), which appears to have been used of persons who vanished from a scene in a sudden or unexpected way. Weak as the lines undoubtedly are, they are at any rate preferable to either of the alternatives which are suggested in their place in Hermann's edition:

ἐγὼ δὲ τέρθρα μὲν οἶα φράζω,
 or

ἐγὼ δ' ὁμαρτῇ μὲν οἶα, φράζω.

527 ὄμμα νύμφας] 'the beautiful bride, the cause of the contention, with piteous look awaits the issue'. The unusual character of the phrase ἀμφινέκητον ὄμμα νύμφας is one of the chief arguments against the genuineness of the text. Moreover in sense the passage is little better than a weak repetition of v. 525, and I cannot but think that Hermann is right in regarding it as an interpolation from

ΔΗ. ἦμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ
 ταῖς αἰχμαλώτοις παισὶν ὥς ἐπ' ἐξόδῳ,
 τῆμος θυραῖος ἦλθον ὥς ὑμᾶς λάβρα,
 τὰ μὲν φράσσουσα χερσὶν ἀτεχνησάμην,
 τὰ δ' οἶα πάσχω συγκατοικτιουμένη. 535
 κόρην γὰρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐξευγμένην,
 παρeisδεδεγμαι, φόρτον ὥστε ναυτίλος,
 λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός.
 καὶ νῦν δὴ οὖσαι μέμνομεν μῖα δ' ὑπὸ
 χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς, 540
 ὁ πιστὸς ἡμῶν ἀγαθὸς καλούμενος,

an earlier edition of the play. *ἐρήμα*, 'that has strayed from its dam'. It is perhaps an improvement to print the two concluding lines in one:

κατὸ ματρός ἄφαρ βέβακ', ὥστε
 πόρτις ἐρήμα,
 by which we obtain a good glyconeian.

531—587 *Description of Deianira's scheme. The robe of Nessus.*

532 ὥς ἐπ' ἐξόδῳ] 'as on the point of departure'. Cf. ὥς ἐπ' ἀτη ...στέναζε (*Elac.* 1298). ὁ ξένος, 'our guest'.

535 συγκατοικτιουμένη] 'to obtain your condolence for my sufferings'.

537 φόρτον ὥστε ναυτίλος] Prof. Paley, comparing Dem. πρὸς Φορμ. § 910, suggests an altogether novel rendering of the present passage. 'For this maiden (no longer so I suspect, say rather a married woman) I have taken into the house along with myself as a sailor takes in an extra cargo'. But is not the allusion in this case almost too technical for a speech of this kind and before such an audi-

ence? On the other hand the simile of a captain who ships without knowing it an injurious or unprofitable cargo would be at once appreciated.

538 λωβητὸν] To be taken in connexion with τῆς ἐμῆς φρενός, as Prof. Jebb has shewn in his note on *Aj.* 978, 'merchandise that is fatal to my peace of mind'; Hermann and Wunder render 'an insolent return for my good will'.

540 ὑπαγκάλισμα] 'joint objects of his embrace'. Compare παραγκάλισμα (*Antig.* 650), while the actual compound is found in Eur. *Trö.* 752 and *Hel.* 247. The termination of the word should have deterred any editor from regarding it as the accusative after μέμνομεν, which would have required ὑπαγκάλισω or some such form.

τοιάδ'] Deictic, and consequently stronger than τοιαῦτα would have been in this connexion. 'Aye, this is the reward which Heracles, he who is styled my true and loving lord, has sent me in return for all my long housekeeping'.

οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
 νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ,
 τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυνή 545
 δύναίτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
 ὁρῶ γὰρ ἥβην τὴν μὲν ἔρπουσαν πρόσω,
 τὴν δὲ φθίνουσαν· ὦν ἀφαρπάζειν φιλεῖ
 ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.
 ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς 550
 ἐμὸς καλεῖται, τῆς νεωτέρας δ' ἀμήρ.
 ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν
 γυναῖκα νοῦν ἔχουσαν ἢ δ' ἔχει, φίλαι,

545 τὸ δ' αὖ ξυνοικεῖν] An anticipatory accusative. 'On the other hand, to talk of living in the same house with this girl, what wife could do *that*, sharing in a joint marriage?'

547 τὴν μὲν] 'in her case growing to its development, in mine as surely fading'. In the following line the construction in full would have been as follows: ὦν τῆς μὲν...τῆς δέ, or possibly ὦν τῶν μὲν τῶν δέ, as the relative ὦν gathers up in one the combined ideas of youth and decay. We have therefore in the words τῶν δέ the latter half of an antithesis, the former portion of which is implied in ὦν. Hermann proposes a somewhat different explanation of the construction, for, by referring ὦν almost exclusively to the former of the two alternatives (τὴν μὲν ἔρπουσαν πρόσω), he makes the contrast lie directly between ὦν (μὲν) and τῶν δέ.

551 καλεῖται] The future indicative, as in *Elec.* 971, 'as to whether he is to be called'. Prof. Campbell is almost the only edi-

tor of note who retains the reading καλῆται, which is certainly less forcible than καλεῖται in so far as it implies a stronger doubt as to the result. For ἀνὴρ Dindorf would read ἂν ᾤ, an alteration by which the contrast is lost between πόσις and ἀνὴρ, the nominal and the actual husband, and which moreover involves a solecism in the use of ἂν. With ἀνὴρ we must supply ἔσται.

552 ὀργαίνειν] is found generally in an active sense as in *Oed. Tyr.* 335, but in *Eur. Alc.* 1106 we have a similar example of the intransitive use.

553 ἔχει] For λυτήριον as a substantive, compare the phrase λυτήριον δαπανᾶν (*Pind. Pyth. v.* 99). I had always conceived that ἔχει was a certain emendation for ἔχω, and in the *Camb. Phil. Jour.* (Vol. v. No. 9) will be found a note by Mr Wratislaw advocating the same view. Moreover Prof. Paley, I find, had independently arrived at the same conclusion. None of the attempts which have been made to explain λυτήριον as an adjective can be considered satis-

λυτήριον λύπημα, τῇδ' ὑμῖν φράσω.
 ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ 555
 θηρός, λέβητι χαλκῷ κεκρυμμένον,
 ὃ παῖς ἔτ' οὔσα τοῦ δασυστέρνου παρὰ
 Νέσσου φθίνοντος ἐκ φόνων ἀνειλόμην,
 ὃς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς
 μισθοῦ ᾗ πορεύε χερσίν, οὔτε πομπίμοις 560
 κώπαις ἐρέσσω οὔτε λαίφεσιν νεώς.
 ὃς καμέ, τὸν πατρώον ἥνικα στόλον
 ξὺν Ἡρακλεῖ τὸ πρῶτον εὐνὺς ἐσπόμην,
 φέρων ἐπ' ὤμοις, ἥνικ' ἦν μέσφ' ὀρόφ,
 ψαύει ματαίαις χερσίν ἐκ δ' ἥϊσ' ἐγώ, 565
 χῶ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
 ἦκεν κομήτην ἰὸν ἐς δὲ πλεύμονας

factory. To regard the accusative as dependent on λυτήριον in the sense of a 'riddance from pain' is to introduce an impossible construction, as adjectives of this termination take the genitive, while the proposal to explain the words in the sense of a 'remedial suffering' is totally inconsistent with the fact that Deianira believed her scheme to be a harmless one.

With the form λυτήριον compare κλητήριον which occurs a few lines below.

555 ἀρχαίου] 'of by-gone day'. The combination of ἀρχαῖος and παλαιός in almost the same sense is noticed by Hermann as a favourite one with the Greek poets, otherwise we might render ἀρχαίου 'aged'. In v. 558 φόνων is equivalent to σφαγῶν which occurs further on in the sense of 'death-wound'.

562 καμέ] 'Well, I too was being carried on his shoulders'.

The words τὸν πατρώον στόλον are no doubt to be explained as a cognate accusative 'on my father's mission', 'my father bidding me good speed'. The rare substantive εὐνὺς is found chiefly in Euripides (e. g. in *Or.* 929, *Iph. in Aul.* 397, 807).

564 ἦν] This form of the first person imperfect appears in Eur. *Alc.* 655, *Hipp.* 1012, *Ion* 280, and *Iph. in A.* 944. Compare the employment of ᾗδεν both in the first and third. Owing to the rarity of the form, the conjecture ἦ 'ν μέσφ' has met with considerable approval, but, as I have already remarked on the proposed emendation 'σθρῶσκει in v. 58, these harsh prodelisions appear to me entirely out of keeping with the polished style of Sophocles.

565 ματαίαις] 'rude', 'lascivious'. For the intransitive use of ἐπιστρέψας compare Arist. *Vesp.* 430.

στέρνων διερροίζησεν. ἐκθνήσκων δ' ὁ θῆρ
 τοσοῦτον εἶπε, παῖ γέροντος Οἰνέως,
 τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ, 570
 πορθμῶν, ὀθούνεχ' ὑστάτην σ' ἐπεμψ' ἐγώ·
 ἐὰν γὰρ ἀμφίθρεπτον αἶμα τῶν ἐμῶν
 σφαγῶν ἐνέγκῃ χερσίν, ἣ μελαγχόλους
 ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
 ἔσται φρενός σοι τοῦτο κηλητήριον 575
 τῆς Ἑρακλείας, ὥστε μήτιν' εἰσιδὼν
 στέρξει γυναικα κείνος ἀντὶ σοῦ πλέον.
 τοῦτ' ἐννοήσας, ὦ φίλοι, δόμοις γὰρ ἦν
 κείνου θανόντος ἐγκεκλειμένον καλῶς,

568 *διερροίζησεν*] 'and with a whiz it sped right through his breast into his lungs'. For this genitive, which has been otherwise explained as dependent on *πλεύμονας*, compare the corresponding phrase *διῆξε πλευρῶν* in *v.* 1083. The participle *ἐκθνήσκων* is equivalent to *λιποψυχών*.

572 *ἀμφίθρεπτον*] 'if you take up in your hands the congealed gore from my death-wound where the poison of the Lernaean hydra imbrued the envenomed arrows'. In other words, 'where the envenomed arrows are implanted which the poison of the Lernaean hydra imbrued'. For this bold inversion compare the well-known line in *Verg. Georg.* iii. 250, *si tantum notas odor attulit auras*.

Adopting this view of the present passage, the majority of the editors propose no alteration in the text, Wunder alone suggesting *μελαγχόλου τοῦ* in place of the accusative, which leaves the real difficulty untouched.

576 *εἰσιδὼν*] in agreement with *Ἑρακλῆς*, which may be

easily supplied out of the phrase *φρενός τῆς Ἑρακλείας*.

577 *ἀντὶ σοῦ πλέον*] A redundancy which is not uncommon in Sophocles. Cf. *Antig.* 182, *καὶ μέλιν' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας Φίλον νομίζει*. The reading in this line varies between *στέρξει* and *στέρξει*, of which the latter is retained by Hermann, the former by Wunder and Prof. Campbell. Either reading involves a solecism, as it is impossible to account for the nominatives *εἰσιδὼν* and *κείνος* in connexion with *στέρξει*, while, if we accept *στέρξει*, we are called upon to explain the use of *μή* instead of *οὐ* in the previous line. The latter is the minor difficulty of the two, as *μή* may have been employed either because the poet had the phrase *εἰσιδὼντα στέρξει* in view, or else because the tone of the sentence is prohibitive (= *ὕα μή στέρξει*). The following alteration,

...οὐδὲ μήτιν' εἰσιδὼν
στέρξει γυναικα κείνος ἀντὶ σοῦ πλέον,
 would, I think, make all clear.

χιτῶνα τόνδ' ἔβαψα, προσβαλοῖς' ὅσα 580
 ζῶν κείνος εἶπε· καὶ πεπείρανται τάδε.
 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
 μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ.
 φίλτροις δ' ἂν πῶς τήνδ' ὑπερβαλώμεθα
 τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἑρακλεῖ, 585
 μεμηχάνηται τοῦργον, εἴ τι μὴ δοκῶ
 πράσσειν μάταιον· εἰ δὲ μὴ, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
 δοκεῖς παρ' ἡμῖν οὐ βεβουλεύσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὥς τὸ μὲν δοκεῖν 590

580 προσβαλοῖς'] 'using all the appliances', though Hermann and some of the editors would understand it as equivalent to προσέχειν, 'having paid all attention to his instructions'. But this use of the verb is comparatively rare, and in *v.* 844, the passage which they quote to illustrate it, the reading is doubtful.

581 πεπείρανται] is the 3rd singular from πείραίνω, not the plural from πείρομαι. Wunder and Professor Campbell are in favour of this reading: while Hermann objects to the Homeric verb πεπείρανται, and would introduce πεπείραται in place of it, which is found in an inferior ms. For this latter form, cf. ἀλλ' οὖν πεπειράσθω γε (Aristoph. *Vesp.* 1129).

583 τὰς τε τολμώσας στυγῶ] 'adventurous women are my abhorrence'. The remark should be noticed as an incidental illustration of the character of Deianira.

586 μεμηχάνηται τοῦργον] 'I have planned my scheme: unless I seem to you to be about a foolish errand: if so, I will have

done'. Observe the force of the tense in πεπαύσομαι. I cannot, I admit, understand the grounds on which Prof. Paley regards these last four lines as spurious. The only unsatisfactory verse among them is *v.* 585, which Wunder may be right in bracketing, if only on account of the weak addition καὶ θέλκτροισι κ.τ.λ.

588—632. *The attendants in cautious language express their approval of the scheme, after which Lichas enters, and, receiving his instructions from Deianira, starts on his return to Heracles.*

ἐν τοῖς δρωμένοις] These words are generally understood in special reference to Deianira's project, 'if there is any ground for confidence in what you are doing'. But, considering the tone of her answer, and the use of the participle δρώσαν in *v.* 592, they read more forcibly as a general statement, 'well, if there is any trust to be placed in undeveloped schemes', i.e. 'schemes which are still in progress'.

590 οὕτως ἔχει γ'] 'why my trust in the matter amounts to

- ἔνεστι, πείρα δ' οὐ προσωμύλησά πω.
 XO. ἀλλ' εἰδέναι χρὴ δρῶσαν, ὥς οὐδ' εἰ δοκεῖς
 ἔχειν, ἔχοις ἂν γινῶμα, μὴ πειρωμένη.
 ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
 θυραῖον ἦδη· διὰ τάχους δ' ἐλεύσεται. 595
 μόνον παρ' ὑμῶν εὖ στεγοίμεθ'· ὥς σκότῳ
 κἂν αἰσχροῖα πράσσης, οὐποτ' αἰσχύνῃ πεσεῖ.
 ΛΙ. τί χρὴ ποιεῖν; σήμαινε, τέκνον Οἰνέως,
 ὥς ἐσμέν ἦδη τῷ μακρῷ χρόνῳ βραδεῖς.
 ΔΗ. ἀλλ' αὐτὰ δὴ σοὶ ταῦτα καὶ πράσσω, Λίχρα, 600
 ἕως σὺ ταῖς ἔσωθεν ἡγορῷ ξέναις,
 ὅπως φέρῃς μοι τόνδε γ' εὐῦφῃ πέπλον,

this, that the likelihood of success is there'. According to Hermann the word *ὥς* denotes not so much the *result* of her confidence as the *measure* of it, in which case the rendering will be rather as follows: 'my trust stands in that position in which...' In the succeeding line *πείρα* is probably a direct dative after *προσωμύλησα*, 'I have not as yet had recourse to the experiment', though it is no doubt possible to supply a second dative from the words *ἐν τοῖς δρωμένοις* above, 'I have not yet become familiar with the deed by actual experiment'.

593 γινῶμα] is a *token* or *proof*, and consequently 'a means of judging'. Cf. Aesch. *Agam.* 1352, Eur. *Heracl.* 407.

595 θυραῖον] 'for I see our friend here already at the gate'. It is worth a passing notice that the form *ἐλεύσεται* is never found in Attic prose.

596 εὖ στεγοίμεθ'] 'only let my secret be duly preserved by you'. A similar use of the passive is found in Thuc. VI. 72. 4,

and also in Aristoph. *Vesp.* 372. An allusion is perhaps intended to the ordinary metaphor of a water-tight vessel: 'let none of my plans ooze out on your part'.

597 αἰσχύνῃ πεσεῖ] Σκότῳ is the emphatic word. 'Since however discreditable may be your doings, so that they be done in darkness, you will never fall by being put to shame'. *Αἰσχύνῃ* is no doubt to be explained as the dative of the instrument, nor is it necessary to distinguish the construction in the present case from that of *ἀβουλίᾳ πεσεῖν* (*El.* 428). Even the phrase *ὑπνῷ πεσοῦσαι* (Aesch. *Eum.* 68), which is usually rendered 'fallen on sleep' as equivalent to *eis ὑπνον πεσοῦσαι*, may be brought under the same category.

599 τῷ μακρῷ χρόνῳ] 'since already we are behind our time in consequence of this long delay'.

602 τόνδε γ'] 'yes, this finely woven robe'. The *γε* is unquestionably weak and is omitted in consequence by Dindorf and Wunder who read *ταυαῖφῃ* from

δώρημ' ἐκείνῳ τὰνδρὶ τῆς ἐμῆς χερός.
 διδούς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
 κείνου πάροιθεν ἀμφιδύσεται χροῖ, 605
 μῆδ' ὄψεται νιν μήτε φέγγος ἡλίου
 μῆθ' ἔρκος ἱερὸν μῆτ' ἐφέστιον σέλας,
 πρὶν κείνος αὐτὸν φανερόν ἐμφανῆς σταθεὶς
 δείξῃ θεοῖσιν ἡμέρᾳ ταυροσφάγῳ.
 οὕτω γὰρ ἡγγμην, εἴ ποτ' αὐτὸν ἐς δόμους 610
 ἵδοιμι σωθέντ' ἢ κλύοιμι, πανδίκως
 στελεῖν χιτῶνι τῷδε, καὶ φανεῖν θεοῖς
 θυτήρα καινῷ καινὸν ἐν πεπλώματι.
 καὶ τῶνδ' ἀπολοῖσιν σῆμ', ὃ κείνος εὐμαθὲς
 σφραγίδος ἔρκει † τῷδ' ἐπὶ μαθήσεται. † 615

Hesychius in place of εὐφῆ. Moreover the construction of *ὅπως φέρῃς* with *πράσσω* is questionable, and also the use of *τόνδε* in the 604th line, where *αὐτὸν* would have been more natural if the robe had been already handed to Lichas, as the present verse would seem to imply. At the same time we can scarcely reject *νν*. 602, 603 altogether, which is the course suggested by Prof. Paley, for, however weak they may be, it is impossible that the word *τόνδε* can hold its place in *ν*. 604 without some previous explanation.

603 ἐκείνῳ τὰνδρὶ] 'the gift of my own handiwork to him my absent lord'. Cf. Aesch. *Eum.* 402, ἐξάλρετον δῶρημα Θησέως τόκοις.

607 ἔρκος ἱερὸν] 'the sacred altar in the court', in allusion to the statue and altar of Ζεὺς ἔρκεος placed in the centre of the αὐλή. Cf. *Antig.* 487. Others understand it simply of an enclosed shrine.

609 ἡμέρᾳ ταυροσφάγῳ] The

word ταυροσφάγῳ is emphatic, and denotes the *maiores victimae* of Roman sacrifice, which in line 760 are expressly distinguished from the smaller cattle (*συμμηγὶ βοσκήματα*).

611 πανδίκως] 'then, as in all duty bound, I would array him in this robe'. Cf. *v.* 293 and Aesch. *Choeph.* 668. I am surprised to find that Prof. Campbell follows the scholiast and Wunder in connecting πανδίκως with what precedes, in the sense apparently of 'undoubtedly', 'with just assurance'. Taken with στελεῖν it gives increased dignity to Deianira's vow, while it is a very prosaic adjunct to either σωθέντα or κλύοιμι.

615 τῷδ' ἐπὶ μαθήσεται] is the correction adopted by Dindorf, Wunder, and Mr Shilleto: 'And you will carry with you a token of this, which my lord will readily recognize in the legend stamped on the circlet of this ring'. For εὐμαθὲς in a passive signification cf. ἀμαθὴς in Eur. *Ion.* 916, while ἔρκος in the sense

ἀλλ' ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμῆν πομπὸς ὧν περισσὰ δρᾶν
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κάμου ξυνελθούσ' ἐξ ἀπλῆς διπλῇ φανῇ.

ΛΙ. ἀλλ' εἶπερ Ἑρμοῦ τήνδε πομπεύω τέχνην 620
βέβαιον, οὐ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,
λόγων τε πίστιν † ὧν ἔχεις ἐφάρμόσαι.

ΔΗ. στείχοις ἂν ἦδη. καὶ γὰρ ἐξεπίστασαι

of a 'rim' or 'border' occurs in Eur. *Hipp.* 864. On the other hand, Professors Campbell and Paley retain with Hermann the original reading τῷδ' ἐπ' ὄμμα θήσεται, in which case the construction will be an example of the σχῆμα πρὸς τὰ σημαίνονμενον, the combined phrase ἐπ' ὄμμα θήσεται being equivalent in sense to the simple verb ὀψεται. This explanation would be entirely satisfactory if it were not for the dative ἔρπει, which, considering its position, must also be dependent on the preposition ἐπὶ. Professor Paley mentions with approval the clever emendation of Burges: δ κείνος, ὄμμα θεῖς Σφραγίδος ἔρπει τῷδ' ἐπ', εὖ μαθήσεται, which is ingenious as involving no further change than the transposition of the syllables εὖ and ὄμ. The lines however are not particularly good ones.

616 ἀλλ' ἔπει[ε] 'now therefore go, and observe in the first place the rule not to desire in your character of messenger to overdo your part'. Compare a similar injunction in Aesch. *Eum.* 90, κάρτα δ' ὧν ἐπώνυμος Πομπαιὸς ἴσθι. For περισσὰ δρᾶν cf. *Antig.* 68, while δρα or some similar imperative is to be supplied before δπως.

620 τήνδε πομπεύω τέχνην] The meaning of this passage is obscure, for it is not easy to determine which are the emphatic words in the sentence. Thus it may be that the point of the appeal turns on the dignity of the profession: 'Nay, as surely as this trade of Hermes, which I practise, is a time-honoured (or perhaps 'an unerring') one', which is apparently the explanation of Wunder. On the other hand, Hermann's rendering gives greater prominence to the messenger: 'if by thus acting as courier I practise Hermes' art in a satisfactory manner'. The former explanation is I think the better one, as the appeal to the honour of his profession gives additional dignity to the promise which follows.

623 ὧν ἔχεις] The best authorities, including Mr Shilleto, regard these words as an interpolation from the previous line. Wunder proposes ὧν λέγεις, an alteration which would necessitate a change in the rest of the sentence. Perhaps λόγων (λόγοις?) τε πίστιν ἢν λέγεις ἐφάρμόσαι may have been the original verse, more especially as the confusion between ἔχω and λέγω is not uncommon in the MSS.

ΔΗ. μάλιστά γ' ὥστε μήποτ' ἂν προθυμίαν
ἄδηνον ἔργου τῷ παραινέσαι λαβεῖν. 670

ΧΟ. διδάξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.

ΔΗ. τοιοῦτον ἐκβέβηκεν, οἷον ἂν φράσαι,
γυναῖκες, ὑμῖν θαῦμα' ἀνέλπιστον μαθεῖν.

ὃ γὰρ τὸν ἐνδυτήρα πέπλον ἀρτίως
ἔχριον, ἀργῇτ' οἶδς εὐέρου πόκῳ, 675

genitive *δωρημάτων*, which according to Hermann is dependent on *ἐλπίδος* in the preceding line, admits of a much simpler explanation, as we need only supply *ἀθυμείας*, or, it may be, *κακὸν ἐξέπραξας* from Deianira's words: 'surely it is not about any of your gifts to Heracles (that you are disquieted)?'

669 *μάλιστά γ'* 'it is indeed, so that never would I counsel anyone to adopt energy in action where the issue is not certain'. The editors are agreed in connecting *ἔργου* with *προθυμίαν* rather than *ἄδηνον*, although the latter construction, 'doubtful in the matter of its results', might to a certain extent be justified by *ἡμερῶν ἀνήριθμον* (v. 247), and other analogous phrases.

672 *ἂν φράσαι* [*Ἄν φράσω* is the reading of the MSS, which Wunder and the majority of the editors have replaced by *ἂν φράσαι*, while Hermann and Prof. Campbell have adopted the obvious emendation *ἦν φράσω*, 'an event has happened such that, if I tell it you, it will prove a marvel you little think to hear'. It is difficult, however, to understand the process by which so natural a construction can have been displaced in favour of *ἂν φράσαι*, while the necessity of supplying a main verb (*ἔσται* or *γενήσεται*) with *θαῦμα* is in itself

an objection to the reading. On the other hand, if we retain *ἂν φράσαι*, two possible explanations are open to us: (i) to understand the hypothesis *εἰ φράσαιμι*, taking *ἂν* in close connexion with the infinitive *φράσαι*, 'such that, were I to disclose it, I should disclose in it a marvel you little think to learn', or (ii) to regard *φράσαι* as dependent on *οἷον*, supplying *εἴη* or *γένοιτο* as the main verb with *ἂν*. Of these alternatives the former is, I think, the preferable, whether we regard the construction of the particle *ἂν*, or the position of the infinitive *φράσαι*, which marks it apparently as the important verb in the sentence.

674 *τὸν ἐνδυτήρα πέπλον*] 'the robe of state'. According to Hermann, the word *ἐνδυτήρ* and the correlative forms *ἐνδυτὸν*, *ἐνδυτός*, *ἐνδυμα*, *ἐνδυτήριος* are used to denote festal or ornamental clothing. For *ἐνδυτήριος* in this sense cf. Soph. *Fragment* 473, and for *ἐνδυτὸν*, which is the favourite form with Euripides, see *Bacch.* 111, 746, *Tro.* 257, *Iph. in Aul.* 1073, and likewise Aesch. *Eum.* 982.

675 *ἀργῇτι...πόκῳ*] *ἀργῆς οἶδς εὐέρου πόκος* Wund., but the position of the nominative *πόκος* between the two pronouns *ὃ* and *τοῦτο* is open to objection, and, according to the late Mr Shilleto,

θερμὰ λουτρὰ καὶ πάγους
 Οἷτας παραναιετάοντες, οἳ τε μέσσαν 635
 Μηλίδα παρ λίμαν
 χρυσαλακάτου τ' ἀκτὰν κόρας,
 ἐνθ' Ἑλλάνων ἀγοραὶ
 Πυλάτιδες κλέονται,
 ἀντ. α'. Ὁ καλλιβόας τάχ' ὑμῖν 640
 αὐλὸς οὐκ ἀναρσίαν
 ἱαχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας
 ἀντίλυρον μούσας.
 ὁ γὰρ Διὸς Ἀλκμήνας κόρος

who by the land-locked Melian bay, or by the shore of the maiden goddess with distaff of gold, where meet at Pylae the assemblies of the Hellenes, so famous in song'.

637 χρυσαλακάτου κόρας] Artemis. Her connexion with this locality is noticed by Apol. Rhod. (i. 571), "Ἀρτεμιν, ἣ κείνας σκοπιὰς ἄλδς ἀμφιέπεσκεν, Ῥυομένη καὶ γαῖαν Ἰωλκίδα. The epithet is rendered by others, 'with arrows of gold'.

639 κλέονται] which is adopted by Musgr., Wund. and Dindorf, is unquestionably a more poetic reading than καλεῖνται or καλέονται, the former of which is retained by Herm. and Prof. Campbell, the latter (scanned as a trisyllable) by the late Mr Shilleto. In the reading κλέονται we obtain a forcible and poetic word for the close of the sentence, which is essential in this particular case, where, as in v. 620 and also in *Elec.* 158, the main idea of the sentence is embodied in the verb.

640 ὁ καλλιβόας] 'soon will the sweet-voiced flute come back to you once more, uttering no

jarring note, but in harmony with the lyre of the Muse divine'. The only difficulty of the passage turns upon the precise meaning of the epithets ἀναρσίαν and ἀντίλυρον, the latter of which is explained by the scholiast as equivalent to ἰσόλυρον, 'responsive like a lyre to some lay divine', on the analogy of ἀντίπαις (Aesch. *Eum.* 38) and other similar compounds. But there is surely an absurdity in comparing two instruments so widely different, while, on the other hand, a combination of the two formed the regular accompaniment to a song of joy.

For the adjective ἀναρσίαν, cf. Aesch. *Agam.* 494. In the present case the simple is preferable to the derived sense owing to the juxtaposition of the epithet ἀντίλυρον. The scholiast however takes the opposite view: οὐκ ἀναρσίαν = οὐκ ἐχθρὰν, i.e. not sounding the θρῆνος νόμος or martial strain, but responsive to the lute, as in a dithyramb or hyporcheme.

644 Διὸς Ἀλκμήνας] 'Jovis ex Alcmena filius'. *Herm.*

σεῦται πάσας ἀρετὰς

645

λάφυρ' ἔχων ἐπ' οἴκουσ'

στρ. β. "Ον ἀπόπολιν εἶχομεν, πάντα
δουκαϊδεκάμηνον ἀμμένουσαι

χρόνον, πελάγιον, ἴδριες οὐδέν'

ἀ δέ οἱ φίλα δάμαρ

650

τάλαιαν δυστάλαινα καρδίαν

πάγκλαυτος αἰὲν ὄλλυτο

νῦν δ' † Ἄρης οἰστροθεῖς†

ἐξέλυσ' ἐπιπόνων ἀμερᾶν.

αντ. β. Ἀφίκουι' ἀφίκουτο μὴ σταίη.

655

647 ἀπόπολιν] 'even he whom we have so long missed from our city'. Εἶχομεν is more forcible understood thus in its natural sense than as an equivalent for ἐνομίζομεν, 'whom we have held as one far from his home'.

πάντα] παντῆ. Wund., which is no improvement to the sense or construction of the passage. Fifteen months was the actual time of his absence, but for δουκαϊδεκάμηνον see note on v. 253.

650 ἀ δέ οἱ] Compare for the hiatus *Elec.* 195. τάλαιαν δυστάλαινα καρδίαν, 'wretched, thrice wretched at heart'.

653 Ἄρης οἰστροθεῖς] is retained by Herm. and Prof. Campbell, while Wunder follows Musgrave in reading αὐ στρωθεῖς, the weakness of which he admits. For the phrase Ἄρης οἰστροθεῖς cf. Eur. *Bacch.* 119, but its place in the present sentence is unsatisfactory, and there is much to be said in favour of Prof. Paley's suggestion: Ἐρως οἰστροθεῖς. The expression οἰστρος or κέντρον Ἐρωτος is a common one, and the participle would therefore be peculiarly appropriate in describing the effects of a philtre

or charm. But, if we accept this alteration, the words ἐπιπόνων ἀμερᾶν, which Prof. Paley understands of Heracles, will refer rather to Deianira, who is at once the subject of the passage and the person most interested in the working of the charm. Tr. 'But now at length has Love, inflamed anew, freed our mistress from her anxious days'.

654 ἐπιπόνων ἀμερᾶν] ἐπίπονον ἀμέραν, Herm. and Prof. Campbell, which is objected to by Mr Shilleto on the ground that ἐξέλυσ' or some similar verb would be necessary in this connexion. But, admitting that ἐκλύειν cannot be used as an equivalent to ἐκτελευτᾶν, we are not assured that the phrase ἐκλύειν τί τινος may not stand in poetry in place of the more usual ἐκλύειν τίνα τινος.

655 Ἀφίκουι' ἀφίκουτο] 'May he come! may he come! May the many-oared ship that bears him rest not till he has made his way to this city, having left the island home where report tells us he is sacrificing. Thence may he come with yearning in his heart, reconciled by the gentle

πολύκωπον ὄχημα ναὸς αὐτῷ,
πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
νασιῶτῳ ἐστὶαν
ἀμείψας, ἔνθα κληίζεται θυτήρ·
ὅθεν μόλοι πανίμερος,
τᾶς πειθοῦς παγχρίστῳ
† συγκαραθεὶς παρφάσει θηρός.

660

ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
πεπραγμένῃ ἦ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.

ΧΟ. τί δ' ἔστι, Δηάνειρα, τέκνον Οἰνέως; 665

ΔΗ. οὐκ οἶδ' ἀθυμῶ δ', εἰ φανήσομαι τάχα
κακὸν μέγ' ἐκπράξας ἀπ' ἐλπίδος καλῆς.

ΧΟ. οὐ δὴ τι τῶν σῶν Ἑρακλεῖ δωρημάτων;

influences of the well-steeped Centaur's charm'.

656 ὄχημα] A favourite word with Euripides. Cf. *Med.* 1123, *Iph. in Taur.* 410.

657 ἀνύσειε] The optative is used because the wish implied in *μη σταλῇ* is carried on after *πρὶν*. In illustration of the construction we may instance *Phil.* 529, *Aj.* 1222, *Aesch. Eum.* 288.

660α. πανίμερος] This adjective, which is more poetic than the alternative reading *πανήμερος*, is also more forcible in connexion with the context, which requires some allusion of the kind.

The passage which follows is unquestionably corrupt, indeed one or more words are wanting at the end to complete the metre. For *συγκαραθεὶς* in the sense of 'reconciled' or 'united in love', Prof. Paley suggests *συντακεὶς*, while in place of *παρφάσει* (itself a conjecture) Wunder reads *προφάνσει* and Hermann *προφάσει*, to which in his later edition he has added *φάρους* as an emendation for *θηρός*. The preposition

ἐπὶ was no doubt introduced to explain the false reading *προφάσει*.

663—722 *Deianira reappears from the palace, to which she had retired after the departure of Lichas. In evident alarm she describes the effect of the philtre on the objects with which it had come into contact.*

περαιτέρω] 'Ladies, how greatly I fear that I may have been over busy in all that I was just now doing.' With the doubt which is suggested by this use of the subjunctive contrast the certainty implied by the indicative in the corresponding phrase *ἀθυμῶ δ' εἰ φανήσομαι*, 'I have a misgiving that I shall soon be proved'. 'Ἀπ' ἐλπίδος καλῆς, 'albeit with the best intention', rather than 'led on by pleasant hopes', which is the alternative rendering.

668 οὐ δὴ τι] Notwithstanding its negative form, this phrase, like *οὐ δὴ ποτε* in *v.* 876, is constantly used where an affirmative answer is expected. The

ΔΗ. μάλιστα γ' ὥστε μήποτ' ἂν προθυμίαν

ἄδηνον ἔργου τῷ παραινέσαι λαβεῖν.

670

ΧΟ. διδάξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.

ΔΗ. τοιοῦτον ἐκβέβηκεν, οἷον ἂν φράσαι,

γυναῖκες, ὑμῖν θαυμ' ἀνέλπιστον μαθεῖν.

φ' γὰρ τὸν ἐνδυτήρα πέπλον ἀρτίως

ἔχριον, ἀργήτ' οἷός ἐνέρου πόκῳ,

675

genitive *δωρημάτων*, which according to Hermann is dependent on *ἐλπίδος* in the preceding line, admits of a much simpler explanation, as we need only supply *ἀθυμεί*, or, it may be, *κακὸν ἐξέπραξας* from Deianira's words: 'surely it is not about any of your gifts to Heracles (that you are disquieted)?'

669 μάλιστα γ'] 'it is indeed, so that never would I counsel anyone to adopt energy in action where the issue is not certain'. The editors are agreed in connecting *ἔργου* with *προθυμίαν* rather than *ἄδηνον*, although the latter construction, 'doubtful in the matter of its results', might to a certain extent be justified by *ἡμερῶν ἀνήριθμον* (v. 247), and other analogous phrases.

672 ἂν φράσαι] 'An φράσω is the reading of the MSS, which Wunder and the majority of the editors have replaced by ἂν φράσαι, while Hermann and Prof. Campbell have adopted the obvious emendation *ἦν φράσω*, 'an event has happened such that, if I tell it you, it will prove a marvel you little think to hear'. It is difficult, however, to understand the process by which so natural a construction can have been displaced in favour of ἂν φράσαι, while the necessity of supplying a main verb (*ἔσται* or *γενήσεται*) with *θαῦμα* is in itself

an objection to the reading. On the other hand, if we retain ἂν φράσαι, two possible explanations are open to us: (i) to understand the hypothesis *εἰ φράσαιμι*, taking ἂν in close connexion with the infinitive *φράσαι*, 'such that, were I to disclose it, I should disclose in it a marvel you little think to learn', or (ii) to regard *φράσαι* as dependent on *οἷον*, supplying *εἴη* or *γένοιτο* as the main verb with ἂν. Of these alternatives the former is, I think, the preferable, whether we regard the construction of the particle ἂν, or the position of the infinitive *φράσαι*, which marks it apparently as the important verb in the sentence.

674 τὸν ἐνδυτήρα πέπλον] 'the robe of state'. According to Hermann, the word *ἐνδυτήρ* and the correlative forms *ἐνδυτόν*, *ἐνδυτός*, *ἐνδυμα*, *ἐνδυτήριος* are used to denote festal or ornamental clothing. For *ἐνδυτήριος* in this sense cf. Soph. *Fragm.* 473, and for *ἐνδυτόν*, which is the favourite form with Euripides, see *Bacch.* 111, 746, *Tro.* 257, *Iph. in Aul.* 1073, and likewise Aesch. *Eum.* 982.

675 ἀργήτι...πόκῳ] *ἀργήτι* οἷός ἐνέρου πόκος Wund., but the position of the nominative *πόκος* between the two pronouns *φ'* and *τοῦτο* is open to objection, and, according to the late Mr Shilleto,

τοῦτ' ἡφάνισται, διάβορον πρὸς οὐδενὶς
 τῶν ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει
 καὶ ψῆ κατ' ἄκρας σπιλάδος. ὥς δ' εἰδῆς ἄπαν,
 ἢ τοῦτ' ἐπράχθη, μείζον' ἐκτενῶ λόγον.
 ἐγὼ γὰρ ὦν ὁ θήρ με Κένταυρος, πονῶν 680
 πλευρᾶν πικρᾶ γλωχίνι, προὔδιδάξατο,
 παρήκα θεσμῶν οὐδέν, ἀλλ' ἐσωζόμην,
 χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου γραφήν.
 καί μοι τὰδ' ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων'
 τὸ φάρμακον τοῦτ' ἄπυρον ἀκτίνος τ' αἶε 685
 θερμῆς ἄθικτον ἐν μυχοῖς σώζειν ἐμέ,
 ἕως ἂν ἀρτίχριστον ἀρμόσαιμι πον.

the alteration of the manuscript reading ἀργῆτι is unnecessary, as the final iota of the dative may be elided in lines where there is a second dative in agreement with the same substantive or where for other reasons the case is unmistakable. He compares as instances *Oed. Col.* 1436 and *Aesch. Pers.* 846.

676 *διάβορον πρὸς οὐδενός*] 'not that it has been consumed by any power within the house, but wastes, devoured by its own agency, and crumbles from the surface of the slab'. The word *σπιλάς*, which is chiefly found in Homer, is said to mean a 'rock worn smooth by the action of the sea'. Cf. *Soph. Fragm.* 341. In the present passage Hermann would render it by the Latin *glarea* or 'gravel', but the use of *κατὰ* with the genitive, no less than the addition of the word *ἄκρας*, is suggestive rather of a table-rock in accordance with the original meaning of the term.

680 *ὁ θήρ...Κένταυρος*] For this use of *θήρ* as an adjective,

cf. *v.* 1162. In prolonged narratives, γὰρ like οὖν is often resumptive, 'you must know that of the directions taught me by the savage Centaur I had omitted nothing'. In *Aristoph. Plut.* 641 we find a similar example of the middle *διδάσσομαι* employed in an active sense. For *ἐσωζόμην*, 'I was bearing them in mind', see note on *σεσωσμένα* (*v.* 626).

684 *καὶ μοι τὰδ' ἦν...ἔδρων*] This verse is omitted by Dindorf and Wunder, who obtain thereby the following construction which can scarcely be deemed satisfactory: *ἐσωζόμην...ἐν μυχοῖς σώζειν ἐμέ*.

687 *ἕως ἂν...ἀρμόσαιμι*] 'until I should apply it to some object rubbed on for the occasion'. Here again, as in the case of verse 164 (*ἦν δ' ἂν χώρας ἀπέη καναύσιος βεβώς*), we have an admixture of two constructions (i) the optative without *ἂν*, denoting the *oratio obliqua* and resulting from the past tense which has preceded it, and (ii) the subjunctive with *ἂν*, which marks a pending event and would be the

κᾶδρων τοιαῦτα. νῦν δ', ὅτ' ἦν ἐργαστέον,
 ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῇ
 μαλλῶ, σπάσασα κτησίου βοτοῦ λάχνην, 690
 κᾶθηκα συμπτύξας ἄλαμπες ἡλίου
 κοίλῳ ζυγᾶστρῳ δῶρον, ὥσπερ εἶδετε.
 εἴσω δ' ἀποστείχουσά δέρκομαι φάτιν
 ἄφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.
 τὸ γὰρ κάταγμα τυγχάνω ρίψασά πως 695
 τῆς οἴος, ᾧ προὔχριον, ἐς μέσσην φλόγα,
 ἀκτῖν' ἐς ἡλιῶτιν ὥς δ' ἐθάλπεται,
 ρεῖ πῦν ἄδηλον καὶ κατέψηκται χθονί,

usual construction in the *oratio recta*. In Xen. *Cyrop.* (iv. 5. 36) the manuscript reading exhibits a similar confusion of moods.

689 κατ' οἶκον ἐν δόμοις] 'indoors, in the palace'. Prof. Paley objects to this expression as tautologous, but the employment of the phrase ἐν μυχοῖς in v. 686 is fatal to his proposition that we should substitute it for ἐν δόμοις in the present passage.

ἔχρισα] 'I applied the drug'. The verb is used occasionally without a specified object, so there is no necessity for supplying δῶρον from v. 692, which is the suggestion of Wunder.

690 κτησίου βοτοῦ] may be either 'a sheep from my private herd' as in Aesch. *Agam.* 979, or, more probably, 'a sheep kept for the household sacrifice', in allusion to the altar of Ζεὺς κτήσιος, which would be placed near the farm-buildings.

691 ἀλαμπές ἡλίου] Cf. ἀχαλκοὶ ἀσπίδων (*Oed. Tyr.* 190) and ἀσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ (*El.* 36). The word ζυγᾶστρον (derived perhaps from ζεύγνυμι, in reference to the fitting of the lid) occurs in the

same sense in Soph. *Fragm.* 208.

693 φάτιν] With φάτις, 'a something that can be told', compare the use of ἀκοή in Pindar in the sense of a poem. Hence φάτις ἀφραστός will signify 'a sight surpassing words'. Tr. 'I beheld that which I cannot describe in words, and which passeth man's intelligence to comprehend'.

The word κάταγμα is used of a tuft of wool in Aristoph. *Lys.* 583. In his notes to the *Odyssey* Eustathius explains it as equivalent to ἔριον κατεργασμένον, a piece of carded wool, a sense which is clearly inapplicable to the present passage (cf. v. 690).

696 τῆς οἴος, ... φλόγα] The line is a feeble one, and has not without reason been bracketed by Wunder. The genitive τῆς οἴος is a needless addition, while ἀκτῖν' ἐς ἡλιῶτιν, which reads admirably by itself, becomes a weak and pointless paraphrase if ἐς μέσσην φλόγα be admitted into the text.

698 κατέψηκται] 'it all melted into nothing and has crumbled away upon the ground, in appearance

μορφῇ μάλιστα εἰκαστὸν ὥστε πρίονος
 ἐκβρώματ' ἂν βλέφειας ἐν τομῇ ξύλου. 700
 τοῖονδε κείται προπετές. ἐκ δὲ γῆς, ὅθεν
 προὔκειτ', ἀναξέουσι θρομβώδεις ἀφροί,
 γλαυκῆς ὀπώρας ὥστε πρίονος ποτοῦ
 χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
 ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω 705
 ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην.
 πόθεν γὰρ ἂν ποτ' ἀντὶ τοῦ θνήσκων ὁ θῆρ
 ἐμοὶ παρέσχ' εὖνοιαν, ἥς ἔθνησχ' ὑπερ;
 οὐκ ἔστιν, ἀλλὰ τὸν βαλόντ' ἀποφθίσειαι
 χρήζων ἔθελγέ μ'. ὦν ἐγὼ μεθύστερον, 710

most closely resembling the saw-dust that you may see when wood is being cut. Like this it lay where it fell, and from the place where it had fallen there bubbled up seething clots of foam, as when the rich juice of the purple grape has been poured upon the earth from the vine of Bacchus'.

For *ὅθεν* in *v.* 701, which is used instead of *δοι* on account of the genitive *γῆς*, cf. *Thuc.* i. 89. 3, and for the converse form of attraction see *Oed. Col.* 1226 *βῆναι κείμεν ὅθεν περ ἤκει*. The substantive *ὀπώρα*, by which Musgrave understands the vintage-time of autumn, is rightly explained by Hermann to mean the fruit of the vintage (cf. *Dem. πρὸς Νικοστρ.* § 1253), the epithet *γλαυκῆς* being used in its legitimate sense to express the grey bloom of the ripe grapes. Although the point of the comparison undoubtedly turns on the fermentation which takes place in new wine (*πρίονος ποτοῦ*), there is no need to understand *γλαυκῆς ὀπώρας* with some of the

commentators as a poetical synonym for *νέος οἶνος*; indeed the epithet *γλαυκῆς* is inconsistent with any such rendering.

704 *χυθέντος εἰς γῆν*] e.g. in a sacrificial libation.

705 *ποῖ γνώμης πέσω*] 'to what thoughts I am to turn me', or possibly, as in *Oed. Col.* 170, 'to what device I must resort'. In the line which follows, the more usual construction would have been *ὁρῶ ἐξειργασμένην*, as in *Eur. Med.* 350.

707 *πόθεν γὰρ.....ἀντὶ τοῦ;*] 'why and wherefore?' In this pleonasm, which is so common in tragedy, the second interrogative is generally found to limit or explain the former, 'from what cause, from what motive, I say, can the Centaur when he was dying have shewn kindness unto me?' Wunder rightly observes that *ὅπερ ἦς* in this passage is not by any means a simple equivalent for *δοι ἦν*. It is literally 'to save injury to whom'.

709 *οὐκ ἔστιν*] 'impossible', like *οὐκ ἔστι ταῦτ'* in *v.* 449. The verb *ἀρνυμαι* occurs in *Phil.* 838.

ὅτ' οὐκέτ' ἄρκει, τὴν μάθησιν ἄρνημαι.
 μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι
 γνώμης, ἐγὼ δύστηνος ἐξαποφθερῶ·
 τὸν γὰρ βαλόντ' ἄτρακτον οἶδα καὶ θεὸν
 Χείρωνα πημήναντα, χῶσπερ ἂν θύγῃ, 715
 φθείρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε
 σφαγῶν διελθὼν ἰὸς αἵματος μέλας
 πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῇ.
 καίτοι δέδοκται, κείνος εἰ σφαλήσεται,

712 ψευσθήσομαι] 'unless I prove mistaken in my views'. For the genitive cf. *Aj.* 1382, καὶ μ' ἐψευσας ἐλπίδων πολὺ, and Aesch. *Pers.* 472.

715 χῶσπερ ἂν θύγῃ] 'if only it touch them'. This, which is the original reading of the MSS, is retained by Hermann and the late Mr Shilleto, the latter of whom compares the following passages *Oed. Col.* 1361, *Phil.* 1330, *Aj.* 1117. On the other hand Erfurdt and Schaefer have adopted χῶνπερ, 'all creatures that it has touched it kills', while the reading καὶ ὅσπερ (contr. χῶσπερ) is also defensible, as we may compare Plat. *Theat.* 150 D, and *Soph.* 219 B, for the use of ὅσπερ in the indefinite sense of ὅστις. There is little to be said in favour of Wunder's suggestion, χῶσαπερ, which, like ὅσπερ, must of course be explained as the nominative to θύγῃ, there being no certain example in classical literature of θιγγάνειν constructed with any other case than the genitive. For instance, in *Antig.* 546 the accusative αἰ is evidently attracted into agreement with ταῦτα understood. Again in Pind. *Pyth.* IX. 42 (75) we may easily

supply a genitive with θιγεῖν, taking ψευδεὶς adverbially. So again in *Pyth.* IV. 296 (526) I understand the construction to be as follows: φόρμιγγα βαστάζων ἀσυχία θιγέμεν (αὐτῆς).

717 αἵματος] αἵματος Wunder, which is no improvement. The only real difficulty in the passage lies in the explanation of the pronoun τοῦδε. Prof. Paley, I find, would refer it to the Centaur Nessus, combining it closely in translation with the genitive σφαγῶν. But its position in the sentence, and the need of a forcible contrast with τόνδε which follows, are alike strong arguments against our referring it to any remoter subject than the accusative ἄτρακτον which so closely precedes it. If so, a further alternative is admissible: (i) to take the words ἐκ τοῦδε by themselves in the following sense, 'by reason of this arrow', or (ii) to combine them closely with the succeeding line, '(emitted) from this arrow, the black poisonous blood that came from the throat-wound will assuredly destroy my husband too'. The force of the preposition ἐκ inclines me to prefer the latter rendering.

ταύτῃ σὺν ὀρμῇ καμὲ συνθανεῖν ἕμα, 720
 ζῆν γὰρ κακῶς κλύουσας οὐκ ἀνασχετόν,
 ἥτις προτιμᾷ μὴ κακὴ πεφυκέναι.

XO. ταρβεῖν μὲν ἔργα δεῖν' ἀναγκαίως ἔχει,

τὴν δ' ἐλπιδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλευμασιν 725

οὐδ' ἐλπίς, ἥτις καὶ θράσος τι προξενεῖ.

XO. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἐκουσίας

ὀργῇ πέπειρα, τῆς σε τυγχάνειν πρέπει.

ΔΗ. τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ κακοῦ

κοινωνός, ἀλλ' ὃ μὴδὲν ἔστ' οἴκοι βαρύν. 730

XO. σιγᾶν ἂν ἀρμόζοι σε τὸν πλείω λόγον,

720 ὀρμῇ] 'my death shall follow close on the failure of my enterprise'. 'Ορμῇ is the reading preferred by the best editors in place of ὀργῇ which appears in the MSS. Wunder has introduced ἀκμῇ, which, though good in sense, is a more violent alteration. Prof. Paley would prefer to render ταύτῃ σὺν ὀρμῇ as follows: 'by the like action on my part'.

722 προτιμᾷ] 'for one who reckons it her chiefest honour to be noble in her nature'.

723—812. *The Chorus offer a few words of encouragement but break off abruptly on the approach of Hyllus who appears with the news of his father's calamity.*

724 κρίνειν] 'albeit it becomes us not to pass sentence on our hopes before the event. *Dei.* In counsels that have been wrongly taken there is not so much as a hope to lend us any confidence'. Mr Heitland suggests the following rendering of v. 724: 'Anticipation ought not to sit in judgment before the issue'. The only objection is the occurrence of the words ἐλπίς and ἐλπίζω in such

close connexion but in a different sense. For προξενεῖν in this connexion cf. Eur. *Ion*, 335, and a similar construction with χορηγεῖν, while ἥτις is equivalent to quae with the subjunctive in the sense of talis ut, 'quae suggerat fiduciam'.

727 μὴ 'ξ ἐκουσίας] A proverbial expression which is of frequent occurrence in Herodotus. Compare also Thuc. III. 92. 9. Observe the absence of the article with ὀργῇ, 'yes, but in the case of mistakes made without intention there is a mitigated anger'.

730 βαρύν] 'one who has nothing heavy on his heart at home'. To illustrate the intransitive use of ἀρμόζειν in the following line cf. *Oed. Tyr.* 902, *Antig.* 1318. For εἰ μὴ τι λέξεις (v. 732) Hermann in his latest edition gives κού μὴ τι λέξεις (*prohibentis*), which is equally unsatisfactory in sense and sound. In v. 733 the sentence reads better without the comma which in some editions is introduced after πατρός: 'for here he is who a while ago went off to seek his father'.

- εἰ μή τι λέξεις παιδὶ τῷ σαυτῆς ἐπεὶ
 πάρεστι, μαστὴρ πατρός ὃς πρὶν ἔρχετο.
- ΤΛ. ὦ μήτηρ, ὡς ἂν ἐκ τριῶν σ' ἐν εἰλόμην,
 ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεσωσμένην 735
 ἄλλου κεκλησθαι μητέρ', ἢ λήρους φρένας
 τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαι ποθεν.
- ΔΗ. τί δ' ἐστίν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον;
- ΤΛ. τὸν ἄνδρα τὸν σὸν ἴσθι, τὸν δ' ἐμὸν λέγω
 πατέρα, κατακτείνασα τῇδ' ἐν ἡμέρᾳ. 740
- ΔΗ. οἶμοι, τίν' ἐξήνεγκας, ὦ τέκνον, λόγον;
- ΤΛ. ὃν οὐχ οἶόν τε μὴ τελεσθῆναι· τὸ γὰρ
 φανθὲν τίς ἂν δύναιτ' ἂν ἀγένητον ποιεῖν;
- ΔΗ. πῶς εἶπας, ὦ παῖ; τοῦ παρ' ἀνθρώπων μαθὼν
 ἄζηλον οὕτως ἔργον εἰργάσθαι με φῖς; 745
- ΤΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὄμμασιν

734 σ' ἐν εἰλόμην] In the pronoun *σε* we have an anticipation of the subject of the verbs which follow. 'My mother, how I would have chosen for thee one of three alternatives'. Prof. Paley calls attention to the obvious effort for rhetorical display which pervades the opening address of Hyllus, and in my preface I have noticed that the *Trachiniae* belongs to the second or rhetorical period in the style of Sophocles.

736 κεκλησθαι] 'were the mother', κεκλησθαι being often used in the sense of the simple verb *εἶναι*, as for instance in the opening lines of the *Hippolytus*.

737 ἀμείψασθαι] 'or else that you had borrowed from some one a better heart than is thy present one'.

738 πρὸς γ' ἐμοῦ] = *ex mea parte*. στυγούμενον, as in Aesch. *From*. 1025, 'so detestable in me'.

739 τὸν δ' ἐμὸν λέγω] Her-

mann is almost the only editor of note who abandons the admirable reading of the MSS in favour of *τόνδε*, which he connects with the previous words. The change is for the worse in every way, as the repetition of the article in the text gives increased dignity to the assertion, while the pronoun is only a cumbrous addition to the commencement of the sentence. For a precisely similar passage cf. *Antig.* 45 τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς, 'Ἀδελφόν, and Aesch. *Agam.* 1627.

741 ἐξήνεγκας] 'Ἐκφέρειν, like the Latin *edere*, is to 'publish' or 'utter'. Cf. Herod. v. 79. In v. 743 φανθὲν, for which φανέν would be the more usual form, is a 'realised fact'. The accent on *παρὰ* in line 744 is not thrown back because the word ἀνθρώπων which follows it is closely connected with τοῦ.

πατρός δεδορκώς κού κατὰ γλώσσαν κλύων.
 ΔΗ. πού δ' ἐμπελάξεις τάνδρῃ καὶ παρίστασαι;
 ΤΛ. εἰ χρή μαθεῖν σε, πάντα δὴ φωνεῖν χρεών.
 ὅθ' εἶρπε κλεινὴν Εὐρύτου πέραςας πόλιν, 750
 νίκης ἄγων. τροπαῖα κάκροθίνια,
 ἀκτὴ τις ἀμφίκλυστος Εὐβοίας ἄκρον
 Κήναιόν ἐστιν, ἔνθα πατρώφ Διὶ
 βωμοὺς δρίζει τεμενίαν τε φυλλάδα·
 οὐ νυν τὰ πρῶτ' ἐσείδον ἄσμενος πόθω. 755
 μέλλοντι δ' αὐτῷ πολυθύτους τεύχειν σφαγὰς
 κῆρυξ ἀπ' οἴκων ἔκετ' οἰκείος Λίχας,
 τὸ σὺν φέρων δώρημα, θανάσιμον πέπλον·
 δν κείνος ἐνδύς, ὡς σὺ προὔξεφίεσο,

747 πατρός] The position of the genitive is remarkable. 'Myself with mine own eyes saw my father's grievous suffering, and heard it not by mere report'. Κατὰ γλώσσαν, 'in the way of gossip'.

749—812. It is a praiseworthy feature in the construction of the present play that the leading speeches instead of being entrusted as usual to ἀγγελοι or ἐξάγγελοι, a device which always carries with it a certain air of unreality, fall naturally to those who have the best right to deliver them. Thus it is Hyllus who reports the sufferings of his father, her nurse who brings the news of Deianira's death, and Heracles himself who enlarges upon the exploits of his life.

749 εἰ χρή μαθεῖν σε] According to Wunder, these words shew a doubt in the mind of Hyllus as to his mother's right to hear the tale. But in all probability they are simply a rhetorical artifice for bespeaking the attention of the audience: 'if you would fain be told, my mother, my duty 'tis to

tell thee'.

750 εἶρπε] 'when he went on his way'. The scholiast calls attention to the construction of the succeeding passage, in which the words ἀκτὴ τις...ἐστὶν ἐνθα...δρίζει are a periphrasis in place of the ordinary construction, ἀρξίζει βωμοὺς ἐν ἀκτῇ. The same idiom occurs in Eur. *Iph. in T.* 260—262, and *Bacch.* 1043—1051. For the phrase ἀμφίκλυστος ἀκτὴ, 'a strand wavelashed on either side', cf. *v.* 780, and ἀκτὰ κυματοπλήξ (*Oed. Col.* 1239).

754 τεμενίαν τε φυλλάδα] 'a sacred grove'. See note on *v.* 238, and, in illustration of the custom, compare a fine passage in Pindar in which Heracles is described as enclosing the precincts of Olympia with the sacred olive which he has introduced for the purpose from the Hyperborean regions. (*Ol.* III. 20—30.)

755 ἄσμενος πόθω] 'twas there I first beheld him, my longing satisfied'.

οἰκείος in *v.* 757 means 'private' or 'domestic'.

759 προὔξεφίεσο] 'as you

ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων 760
 λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ἰμοῦ
 ἑκατὸν προσήγε συμμιγῇ βοσκήματα.
 καὶ πρῶτα μὲν δείλαιος ἴλεω φρενὶ
 κόσμῳ τε χαίρων καὶ στολῇ κατηύχετο·
 ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο 765
 φλόξ αἱματηρὰ κάπνῳ πιείρας δρυός,
 ἰδρὼς ἀνῆι χρωτί, καὶ προσπτύσσεται
 πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος,
 χιτῶν ἅπαν κατ' ἄρθρον ἦλθε δ' ὀστέων

had previously directed'. Compare the instructions given in *vv.* 604—609.

760 ἔχων] 'twelve oxen without blemish which he had brought with him'. Three other interpretations have been suggested for the epithet *ἐντελεῖς*, (i) 'full grown', (ii) and less probably, 'complete in number', and (iii) 'entire' bullocks, as distinguished from oxen. For the expression *συμμιγῇ βοσκήματα*, see note on *ἡμέρᾳ ταυροσφάγῳ* (*v.* 609). Mr Shilleto, I believe, understood *ἰμοῦ* in this passage as implying 'nearly', 'about', in which sense it would be a *ἄπαξ λεγόμενον* in Tragedy. But 'a hundred in all', 'a hundred taken as a whole', is the simple and more natural meaning of the word, for which compare *Aj.* 722, and *Dem. Fals. Leg.* p. 390, § 171.

763 καὶ πρῶτα μὲν] 'and first of all my hapless sire in the blitheness of his heart, proud as he was of ornament and robe, commenced his prayer. But soon as the blood-red flame blazed up from the holy sacrifice and from the resinous pine, the sweat rose on his skin

and to his side the vestment folds itself o'er every limb, close-cleaving like some sculptor's work'.

For the omission of the preposition with *σεμνῶν ὀργίων*, the first of the two genitives, cf. *Oed. Tyr.* 734 *ἐς ταντὸ Δελφῶν κάπνῳ Δαυλίας ἀγει*. 'Ὀργίων', as in the corresponding passage of the *Antigone* (1013) *φθίνοντ' ἀσημῶν ὀργίων μαντεύματα*, denotes the actual sacrifice rather than the sacrificial rites which is the ordinary meaning of the word. Although it is usual to explain the epithet *αἱματηρὰ* as transferred to *φλόξ* from *ὀργίων*, it is perfectly within the license of poetry to speak of the flame itself as 'red-dyed with the blood of the victims', just as in *Antig.* 123 we have the phrase *πενκαενθ' Ἡφαιστον*.

768 τέκτονος] The word is used of a sculptor in *Eur. Alc.* 349. I have adopted the punctuation which connects the phrase *ἅπαν κατ' ἄρθρον* most closely with the verb *προσπτύσσεται*, and Hermann is doubtless right in regarding the genitive *τέκτονος* as independent of the adjective *ἀρτίκολλος*.

ἀδαγμός ἀντίσπαστος· εἶτα φοινίας 770
 ἐχθρᾶς ἐχίδνης ἰὸς ὥς ἐδαίνυτο.
 ἐνταῦθα δὴ βόησε τὸν δυσδαίμονα
 Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,
 ποίαις ἐνέγκοι τόνδε μηχαναῖς πέπλον
 ὁ δ' οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης 775
 δώρημ' ἔλεξεν, ὥσπερ ἦν ἐσταλμένον.
 κακῆϊνος ὥς ἤκουσε καὶ διώδυνος
 σπαραγμός αὐτοῦ πλευμόνων ἀνθήψατο,
 μάρψας ποδὸς νιν, ἄρθρον ᾗ λυγίζεται,
 ῥίπτει πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν 780
 κόμης δὲ λευκὸν μυελὸν ἐκράινει, μέσου

770 ἀδαγμός] for which the MSS give ὀδαγμός, 'a convulsive aching of the bones'. In the succeeding verses I have followed Hermann and Professor Campbell who retain the full stop after ἐδαίνυτο, 'one would have thought it was the poison of the fell hydra that feasted on his flesh'. Prof. Paley however objects so strongly to this rendering that he prefers with Wunder the alternative punctuation, εἶτα, φοινίας 'Ἐχθρᾶς ἐχίδνης ἰὸς ὥς ἐδαίνυτο, accepting the difficulty that Hyllus did not at the present time know the character of the poison.

772 βόησε] Prof. Campbell, 'βόησε Herm., Wund. and Dind. For other examples of the omission of the augment in hurried narration cf. *Oed. Col.* 1624 θῶύξεν αὐτὸν, and γοῶτο δ' εὐνὰς (*Oed. Tyr.* 1249).

774 ποίαις ἐνέγκοι] ('asking) with what treacherous intent he had brought that robe'. For the construction τὸ σὸν μόνης, cf. v. 485. "Ὅσπερ ἦν ἐσταλμένον, 'as in fact his orders were'. In v. 778 Hermann follows the *Cod.*

Par. in reading πνευμόνων in place of πλευμόνων. A passage in the *Ranae* of Aristophanes (473—476) is to all appearance a parody of the lines before us.

779 λυγίζεται] 'where the ankle-joint plays in the socket'. 'Ἀμφίκλυστον ἐκ πόντου, 'washed by the sea on either side', though the words ἐκ πόντου are in reality independent of the adjective, and mean no more than 'on the side of', 'in the direction of' the sea. The MSS give ρίπτει, a form which Hermann rightly rejects as indefensible in connexion with the context.

781 ἐκράινει] 'and the white brain he dashed like raindrops from amid the hair, the contents of the skull being scattered abroad and blood therewith'. I have adopted the interpretation ordinarily given of this difficult passage, except in the case of the words μέσου κρατὸς κ.τ.λ. which are explained by the majority of the editors as an unusually bold zeugma: 'the skull being (split in twain) and the blood scattered therewith'. Prof. Paley understands μέσου κρατὸς to mean

κρατὸς διασπαρέντος αἵματός θ' ὁμοῦ.
 ἅπας δ' ἀνευφήμησεν οἰμωγῇ λεώς,
 τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου.
 κούδεις ἐτόλμα τάνδρὸς ἀντίον μολεῖν 785
 ἐσπᾶτο γὰρ πέδονδε καὶ μετάρσιος,
 βοῶν, ὕζων· ἀμφὶ δ' ἐκτύπουν πέτραι,
 Λοκρῶν δρειοὶ πρόνες Εὐβόλας τ' ἄκραι.
 ἐπεὶ δ' ἀπέειπε, πολλὰ μὲν τάλας χθονὶ
 ῥίπτων ἑαυτόν, πολλὰ δ' οἰμωγῇ βοῶν, 790
 τὸ δυσπάρευνον λέκτρον ἐνδατούμενος
 σοῦ τῆς ταλαίνης, καὶ τὸν Οἰνέως γάμον
 οἶον κατακτῆσαιτο λυμαντὴν βίου,

'bone from the middle of the skull', a translation which is to some extent confirmed by the phrase *δοστέων βαγέντων* in the corresponding passage of Eur. *Trach.* 1173—1177. With the exception of the words *αἵματος θ' ὁμοῦ*, no portion of the text is, in Hermann's opinion, open to objection. Brunck however rewrites the couplet thus:

κρατὸς δὲ λευκὸν μυελὸν ἐκρά-
 νει μέσου,
 διασπαρέντος αἵματος, κόμης θ'
 ὁμοῦ.

783 *ἀνευφήμησεν*] According to Hesychius the verb is simply an equivalent for *ἀνῳμωξεν*, 'all the people raised an exceeding bitter cry for the one that was suffering and the other that was slain'. Hermann however would press the full force of the compound, 'asked pity of Heaven', for which see note on *εὐφημίαν* in v. 178. The dative *οἰμωγῇ* is added in the present instance and again with *βοῶν* in v. 790 for the purpose of strengthening the force of the verb.

786 *ἐσπᾶτο*] 'for he was writhing in convulsions, now prostrate, anon bounding into the air'. In v. 790, Mr Shilleto is in favour of the frequentative *ῥιπτῶν*, a form which Hermann mentions with approval though he retains in his text the manuscript reading *ῥιπτων*. For the combination of *ἀπέειπε* with a participle, 'wearied out with flinging himself on the ground', cf. Xen. *Anab.* v. 1. 2, *ἀπείρηκα συσκευαζόμενος*.

791 *ἐνδατούμενος*] 'cursing his illstarred union'. The primary meaning of this remarkable verb is to 'divide', as in the well-known passage of Aesch. *Sept. c. Theb.* 574. Next we find it used in the force of to 'speak of in divisions', 'pick to pieces' (like *διασύρειν* in Demosthenes) whether in a good sense (as in Aesch. *apud Plat. Rep.* II. 383 B), or in a bad one, as in the present instance. It occurs also in Eur. *Herc. Fur.* 218, where it means either 'to scatter', or else 'to revile' if the accusative be taken as a cognate, and again in *Oed. Tyr.* 205 apparently in the

τότ' ἐκ προσέδρου λιγνύος διάστροφον
 ὀφθαλμὸν ἄρας εἶδέ μ' ἐν πολλῷ στρατῷ 795
 δακρυρροοῦντα, καὶ με προσβλέψας καλεῖ,
 ὦ παῖ, πρόσσελθε, μὴ φύγῃς τοῦμὸν κακόν,
 μηδ' εἴ σε χρὴ θανόντι συνθανεῖν ἐμοί·
 ἄλλ' ἄρον ἔξω, καὶ μάλιστα μὲν μεθες
 ἐνταῦθ' ὅπου με μὴ τις ὄψεται βροτῶν 800
 εἰ δ' οἶκτον ἴσχεις, ἀλλά μ' ἐκ γε τῆσδε γῆς
 πόρθμευσον ὡς τάχιστα, μηδ' αὐτοῦ θάνω.
 τοσαῦτ' ἐπισκῆψαντος, ἐν μέσῳ σκάφει
 θέντες σφε πρὸς γῆν τήνδ' ἐκέλευσamen μύλις
 βρυχώμενον σπασμοῖσι. καὶ νιν αὐτίκα 805
 ἡ ζῶντ' ἐσύψεσθ', ἡ τεθνηκότ' ἀρτίως.
 τοιαῦτα, μῆτερ, πατρὶ βουλεύσασ' ἐμῷ

sense of to 'scatter', though some of the commentators on the passage would understand it in its later meaning, 'I would fain celebrate'. In the present instance the verb is peculiarly appropriate, if in the words which follow (*λυμνητὴν βλου*) we find a special allusion to the name Deianira (*δηῖος, ἀνήρ*).

794 ἐκ προσέδρου λιγνύος] 'from the altar-smoke which hung around him'. I prefer the above to the explanations which are suggested by the scholiasts, one of whom understands it of the darkness of approaching death, the other of the smoke which rose from the person of Heracles. Prof. Paley renders the passage as follows: 'after the smoke that had settled over him had passed away'.

799 ἄρον ἔξω] 'take me from this place, and, if it may be, leave me where no eye of man shall behold me'. This use of the indefinite *μη* is a favourite one

with Sophocles, as the same phrase occurs again in *Aj.* 659 and *Oed. Tyr.* 1412, which compare *ἐνθα μὴ τις εἰσέλδοι* in *v.* 903 of the present play.

801 εἰ δ' οἶκτον ἴσχεις] 'or if your pity is too deep for that', i.e. if you compassionate me too much to leave me where I shall die alone. The ordinary rendering, 'if you have any pity', appears to me quite inadequate to bring out the contrast which is intended between the two clauses of the sentence: *μάλιστα μὲν... εἰ δ' οἶκτον ἴσχεις*.

802 θάνω] This use of the hortative subjunctive in the singular is extremely rare except after verbs like *φέρει* etc. Cf. *Eur. Hipp.* 569, 1354, *Herac.* 559, and *Herc. Fur.* 1058.

803 τοσαῦτ' ἐπισκῆψαντος] 'when he had thus conjured us, we placed him in the centre of a boat and have brought him to this land at last, moaning in pain'.

807 τοιαῦτα] Emphatic: 'such,

- καὶ δρῶσ' ἐλήφθης, ὦν σε πολὺνιμος Δίκη
 τίσαιτ' Ἐρινύς τ'· εἰ θέμις δ', ἐπεύχομαι
 θέμις δ', ἐπεὶ τοι τὴν θέμιν σὺ προὔβαλες, 810
 πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ
 κτείνας', ὅποιον ἄλλον οὐκ ὄψει ποτέ.
- ΧΟ. τί σὺν' ἀφέρπεις; οὐ κάτοιισθ' ἐθούνεκα
 ξυνηγορεῖς συγῶσα τῷ κατηγορῷ;
- ΤΛ. ἔατ' ἀφέρπειν. οὐρος ὀφθαλμῶν ἐμῶν 815
 αὐτῇ γένοιτ' ἄπωθεν ἐρπούση καλῶς.
 ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν
 μητρῶν, ἥτις μηδὲν ὥς τεκούσα δρᾷ;
 ἀλλ' ἐρπέτω χαίρουσα τὴν δὲ τέρψιν ἦν
 ταύμῳ δίδωσι πατρὶ, τήνδ' αὐτὴ λάβοι. 820

mother, are the schemes and acts of which you have been proved guilty towards my father, and for them may retributive Justice and the Avenger punish you, and, if it is lawful, I add my curse. And lawful it surely is, since you first flung all law to the winds, when thus you slew the noblest man that trod this earth, the like of whom thou wilt never see again'.

The word Ἐρινύς in *v.* 809 is peculiarly applicable as denoting especially the Avenger of Blood in cases where the guilt lay with members of the family.

For πολὺνιμος Δίκη, cf. *Aj.* 843, 1390. I can see no great objection to the use of the phrase θέμιν προὔβαλες in the sense of the Latin *ius et fas proiecisti*, though Wunder suggests in its place the extremely weak alternative τὴν ἔριν σὺ προὔβαλες. If we accept the reading of the text there can be little question that the above is the correct interpretation rather than 'you gave me this right', which has

been proposed by some of the commentators.

813—820. *Deianira retires in silence.*

814 ξυνηγορεῖς] Used in its legitimate sense as opposed to ξυνδικεῖν, ξυνήγορος being in technical language the counsel for the prosecution, as ξυνδίκος on the other hand is the counsel for the defence.

816 καλῶς] καλῶς, Dind. and Prof. Campb., while Hermann follows the MSS in retaining καλῶς. The latter reading is more forcible, and is likewise suggested by the position of the word at the close of the sentence. Observe too the emphatic position of αὐτῇ, 'as wisely of her own accord she passes from my gaze'. In *v.* 819 the force of χαίρουσα is 'let her go and welcome'.

817 ὄγκον...μητρῶν] 'what need to cherish the idle dignity of a mother's name for one who acts in no wise as a mother should?'

820 τήνδ'] τὴν δ' Herm., a

ΧΟ. Ἴδ' οἶον, ὦ παῖδες, προσέμιξεν ἄφαρ
 τοῦτος τὸ θεοπρόπον ἡμῖν
 τᾶς παλαιφάτου προνοίας,
 ὃ τ' ἔλακεν, ὅποτε τελεόμηνος ἐκφέροι
 δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων 825
 τῷ Διὸς αὐτόπαιδι· καὶ τὰδ' ὀρθῶς
 ἔμπεδα κατουρίζει.
 πῶς γὰρ ἂν ὁ μὴ λείσσω
 ἔτι ποτ' ἐπίπονον ἔχοι θανὼν λατρείαν; 830

reading which I venture to think altogether untenable. It is true that in *v.* 23 of the play Mr Shilleto proposes ὃ δ' ἂν λέγοι in place of the ordinary reading ὃδ' ἂν λέγοι. But in the present instance any such introduction of δὲ in the apodosis is rendered extremely awkward by the combination of the article and substantive with the previous relative ἥν.

821—860. The most difficult, and apparently the most corrupt passage in the entire tragedy. Subject: *The fulfilment of ancient prophecy.*

προσέμιξεν] For προσμίξει in the sense of 'to approach', cf. *Phil.* 106, and Eur. *Or.* 1290, ποδὶ βοηθόμῳ μέλαθρα προσμίξει, and for the general idea of the passage see Hom. *Od.* I. 507, ὦ πόποι, ἦ μάλα δὴ με παλαιφάτα θέσφαθ' ἱκάνει.

824 δτ' ἔλακεν] Herm., Wund. and Prof. Campb., who understand ὁ θεός as the nominative of the sentence to be supplied from the adjective θεοπρόπον. Mr Shilleto, I believe, was in favour of reading δτ' (i.e. ὅτε, the Homeric neuter of ὅστε), while others, who agree with him in regarding the relative as the nominative to ἔλακεν, prefer to

understand τε as the simple copula. For ἐκφέρει in a neuter sense, compare the phrase ἐς ὄρθον ἐκφέρειν (*Oed. Col.* 1424). The substantive ἄροτος, which here and in *v.* 69 of the play is regarded by Hermann as equivalent to ἐνιαυτός, is more forcible in both cases in its legitimate sense of 'ploughing (i.e. seed) time'.

825 ἀναδοχὰν τελεῖν] 'would close his succession of toils'. The above is the rendering of Hermann who objects to the explanation of ἀναδοχὰν as an equivalent for ἀνακωχήν. Tr. 'Behold, maidens, how on a sudden that warning hath been realised which was declared to us by divine foreknowledge of old, and which said that, when the twelfth seed-time should be closing with its tale of months complete, it would end his succession of labours for the true-born son of Zeus. And now it is duly and unerringly wafting all this to its fulfilment'. Ἄροτος, in the general sense of time, is usually understood to be the nominative to κατουρίζει. I would rather suggest ὁ θεός, which is easily supplied from the opening of the chorus. I have given to the preposition in κατουρίζειν its

εἰ γάρ σφε Κενταύρου φονία νεφέλα
 χρίει δολοποιὸς ἀνάγκα
 πλευρὰ προστακέντος ἰοῦ,
 ὃν τέκετο θάνατος, ἔτεκε δ' αἰόλος δράκων,
 πῶς ὅδ' ἂν αἴλιον ἕτερον ἢ τανῦν ἴδοι, 835
 δεινотάτῳ μὲν ὕδρας προστετακὼς
 φάσματι, μελαγχαίτα τ'
 ἄμμιγά νιν αἰκίζει

usual force of 'bearing to some haven' i.e. to completion: but it is possible, as Prof. Paley suggests, that it may signify no more than 'bearing on the gale of fortune'.

831 *φονία νεφέλα*] The real difficulty of the chorus commences with these words which are apparently genuine, though in the majority of the MSS they are found in the nominative, while the *Cod. Par.* gives *κενταύρου φονίαν νεφέλαν*. They have been variously explained to mean (i) 'the fine-spun robe of death', *Wakefield*, (ii) 'the filmy vapour', *Prof. Paley*, (iii) 'the cloud of death', *Hermann*, who compares the phrase *θανάτου μέλαν νέφος* which occurs in *Hom. Il. II. 350, Od. Δ. 180*. In the words *δολοποιὸς ἀνάγκα*, 'inevitable craft', the allusion in Hermann's opinion is rather to the treachery of the Centaur than to the scheme devised by Deianira. We may, I think, go a step further back, and understand *ἀνάγκα* as a direct reference to the Nemesis of Heaven. 'For if the fatality working its will by treachery enfolds him in the Centaur's mist-like shroud, as the poison melts into his side which death begat, which was engendered of the writhing snake—how, I ask, can this man live

to see another sun?' Prof. Paley differs from Hermann in his interpretation of the words *δολοποιὸς ἀνάγκα*, which he refers to Deianira and understands to mean, 'the strait that led her into using craft'.

837 *φάσματι*] is retained by Hermann, Shilleto and Prof. Campbell, while in place of it Wunder suggests *νάματι*, Wakefield *σάγματι*, and a scholiast appears to have read *ὀφάσματι*. There is however no difficulty in understanding *φάσματι ὕδρας* as equivalent in sense to *ὕδρα* on the analogy of the phrase *φάσμα ταύρου* which occurs in *v. 509* of the play.

840 *Νέσσου θ'*] These words, together with the preposition *ἐπὶ* which follows them, are bracketed by Prof. Campbell. Hermann adopts a less violent alteration of the manuscript reading by introducing *ὀποφῆνια* as one word and at the same time rejecting the phrase *Νέσσου θ'* as the addition of some copyist, who thought the genitive *μελαγχαίτα* required explanation.

For the word *μελαγχαίτα* itself Hermann compares the phrase *μελαγχαίτην Μίμαντα* (*Hes. Scut. 186*), and the epithet *δασυστέρνου* in *v. 557* of the present play. It is however extremely questionable whether

[Νέσσου θ'] ὑποφόνια δολόμυθα κέντρ' ἐπι-
ζέσαντα. 840

ὦν ὅδ' ἂ τλάμων ἄοκνον
μεγάλαν προσορώσα δόμοις βλάβαν
νέων αἰσούντων γάμων τὰ μὲν *οὐδαμὰ
προσέβαλεν, τὰ δ' ἀπ' ἀλλόθρου
γνώμας μολόντ' ὀλεθρίαισι συναλλαγαῖς 845
ἧ που ὀλοὰ στένει,
ἧ που ἀδινῶν χλωρὰν
τέγγει δακρύων ἄχραν.

the use of *μελαγχαῖτα* without the article is admissible in place of a substantive, a difficulty which has led Wunder to rewrite the passage thus: *θηρὸς δλοφθα κέντρ' ἐπιζέσαντα*. The general sense is no doubt as follows: 'while at the same time the murderous stings caused by the crafty advice of the monster with the swarthy mane rise on his skin with torturing heat'.

δολόμυθα κέντρα] i.e. *κέντρα ἐκ δολίων μύθων γιγνόμενα*. Hermann in the following note suggests a different interpretation of the words: 'Duplicem memorat dolorem Herculis, alterum corporis ex vi veneni; alterum animi, ex eo, quod caedem Nessi luit dolo, quo is Deianiram deceiverat'. But how is this consistent with the fact that Heracles is in ignorance at the present time that his sufferings are due to the machinations of the Centaur (cf. v. 1141)?

841 *δοκνον*] *δοκνος* Dind. and *Wund.*, but the accusative, which is the reading of the MSS, is retained by Herm., Prof. Campb. and the majority of the editors. For *νέων* in v. 843 the *Cod. Par.* gives *νέον* as an ad-

verb with the following explanation, *νέον αἰσούντων*, i. e. *νεωστὶ προσβαλλόντων*. For v. 844, the manuscript reading *προσέβαλεν* (in the sense of *συνήκεν*) is accepted by all the editors with the exception of Wunder who introduces in place of it *προσέλαβεν*. Tr. 'Whereof our unhappy mistress, beholding at the doors of her palace a mighty pressing calamity from the new marriage that was impending, in no wise comprehended part: while part that has come upon her by an enemy's advice and by a fatal reconciliation she now doubtless bemoans, shedding the while the fresh dew of fast-falling tears'.

The dative *δόμοις* I prefer to govern by the preposition *προσορώσα*, which is otherwise otiose: others make it dependent on *αἰσούντων*.

845 *συναλλαγαῖς*] The rendering which I have adopted is the one preferred by Professor Paley and the late Mr Shilleto. I understand it to mean the reconciliation between the Centaur and Deianira: Prof. Paley, however, explains it of the expected reunion of Heracles with Deianira. Others, comparing *Οαδ.*

ἃ δ' ἐρχομένα μοῖρα προφαίνει δολίαν καὶ με-
 γάλαν ἄταν 851
 ἔρρωγεν παγὰ δακρύων,
 κέχυται νόσος, ὧ πόποι, οἶον
 † ἀναρσίων οὐπω ἀγακλειτὸν Ἡρακλέους
 ἐπέμολε πάθος οἰκτίσαι.† 855
 ἰὼ κελαυνὰ λόγχῃ προμάχου δορός,
 ἃ τότε θοᾶν νυμφαν
 ἄγαγες ἀπ' αἰπεινῆς

Col. 410, would render it 'issues'; while in *Oed. Tyr.* 34 the force of the substantive is apparently 'interventions'.

851 προφαίνει] 'while the fate that is coming to the house foreshadows the issue of a great and treacherously wrought woe'. The epithet *δολίαν* clearly points to the advice of the Centaur, and accordingly the substantive *ἄταν*, which I have preferred to take in its more general sense, is by others rendered 'mistake'.

852-855. ἔρρωγεν ... οἰκτίσαι] Prof. Campbell follows Hermann in his reading and arrangement of this passage with the single exception that he retains the original order of the words ἀγακλειτὸν Ἡρακλέους, which Hermann transposes to suit the requirements of the metre.

For ἐπέμολε in v. 855 the MSS as a rule give ἀπέμολε. The alteration was adopted by Hermann from the edition of Triclinius. The text is I think manifestly corrupt both as regards the construction of the genitives ἀναρσίων and Ἡρακλέους, and the combination of ἀγακλειτὸν with πάθος. The passage has been conjecturally emended as follows, the epithet ἀγακλειτὸν

clearly suggesting that some omission must be made good:

(i) by Wunder, who needlessly replaces οἰκτίσαι by the less poetic αἰκίσαι,

...ὡς ἀναρσίων
 οὐπω Ζηρὸς κόρον
 ἀγακλειτὸν ἐπέμολε πάθος
 αἰκίσαι,

(ii) by Dindorf,

...ὡς ἀναρσίων
 οὐπω Ζηρὸς κέλευρ' ἀγακλει-
 τὸν
 ἐπέμολε πάθος οἰκτίσαι.

If the text is to be accepted as genuine, it must be translated something as follows: 'A well-spring of tears has burst forth, a malady hath spread over him, O Heavens, the like of which no farfamed suffering that Heracles incurred at the hands of his foes erst visited him to call forth our pity'.

856 κελαυνὰ] It is difficult to believe that this is more than a poetic epithet or that it represents all that Hermann claims for it in his note: *κελαυνῇ vocat λόγχην propter funestum belli istius eventum*. Translate rather: 'Ah me for the dark-gleaming point of his champion spear that erst from Oechalia her mountain home brought us by right of war Iole, no loitering bride! And

τάνδ' Οἰχαλίας αἰχμᾶ·

ἀ δ' ἀμφίπολος Κύπρις ἀναυδος φανερά τῶνδ'
ἐφάνη πράκτωρ.

ΧΟΡ. ΗΓΕΜ. πότερον ἐγὼ μάταιος, ἢ κλύω τινὸς 863

οἴκτου δι' οἴκων ἀρτίως ὀρμωμένον;

τί φημι;

865

ἤχει τις οὐκ ἄσημον, ἀλλὰ δυστυχή

κωκυτὸν εἶσω, καὶ τι καινίζει στέγη.

ξύνες δὲ

τήνδ' ὡς ἀήθης καὶ συνωφρωμένη

χωρεῖ πρὸς ἡμᾶς γραῖα σημαίνουσά τι. 870

she of Cypris, who waits on all love, hath now been clearly proved the silent worker of this deed'. The epithet *ἀναυδος* is peculiarly appropriate, as it had been the intention of Heracles to keep his love for Iole a secret from Deianira.

861—898. *A cry from the interior of the palace is followed by the appearance of Deianira's nurse, who in broken words announces the death of her mistress.*

865 τί φημι;] 'what do I say?' Prof. Campbell retains this reading, in place of which Hermann and Wunder have adopted τί φημί; 'am I right?', comparing the phrase λέγω τι; (*Oed. Tyr.* 1475). It is to be noticed however that in the particular passage of the *Tyrannus* to which they refer the very expression we are considering occurs only two lines before in the selfsame speech, where it would be almost impossible to render it in the manner they propose. In the majority of the editions the entire passage (861—870) is assigned to the Chorus, and Prof. Campbell follows this arrange-

ment. Brunnck however regards the Chorus as speaking in two divisions, while in Hermann's edition the passage is given to the three leading members of the Chorus, each of whom delivers a sentence in turn. An obvious objection to the latter arrangement is the partition between two speakers of a complete sentence like the following: β. ξύνες δὲ

α'. τήνδ', ὡς ἀήθης καὶ συνωφρωμένη κ.τ.λ.

866 οὐκ ἄσημον] 'some one is uttering within no doubtful wail but one of evident grief, and the house is on the eve of some new disaster'. For καινίζειν, compare the following passages: Aesch. *Agam.* 1038 καίνισον ζυγόν, 'hansel the yoke', *Choeph.* 483 μέμνησο δ' ἀμφίβληστρον ὡς ἐκαίνισαν, and Eur. *Tro.* 389, εὐχὰς ὡς ἐκαίνισας θεῶν. To judge from the above quotations, the literal sense of the verb will be as follows: 'the house is working some change'.

869 ἀήθης] is displaced by Wunder in favour of the tasteless epithet ἀήθης, 'Mark you

TP. ὦ παῖδες, ὡς ἄρ' ἡμῖν οὐ σμικρῶν κακῶν
ἦρξεν τὸ δῶρον Ἑρακλεῖ τὸ πόμπιμον.

XO. τί δ', ὦ γεραιά, καινοποιηθὲν λέγεις;

TP. βέβηκε Δηάνειρα τὴν πανυστάτην

ὁδὲν ἀπασῶν ἐξ ἀκινήτου ποδός. 875

XO. οὐ δὴ ποθ' ὡς θανούσα; TP. πάντ' ἀκήκοας.

XO. τέθνηκεν ἢ τάλαινα; TP. δεύτερον κλύεις.

XO. τάλαιν' ὀλεθρία, τίνι τρόπῳ θανεῖν σφε φῆς;

TP. σχετλιώτατα πρὸς γε πρᾶξιν. XO. εἰπὲ τῷ μόρῳ,
γύναι, ξυντρέχει. 880

TP. αὐτὴν διήστρωσε.

aged woman how with unwonted look and knitted brows she approaches us to tell some news'. The adjective *πόμπιμον* (v. 872) occurs in a passive sense in Eur. *Hipp.* 579.

873 *καινοποιηθὲν*] In place of this verb, the formation of which is contrary to analogy, Prof. Paley suggests *καινόν*, ἢ *πόθεν λέγεις*; Compare however the form *χειροποιεῖται* in v. 891. In the lines which follow the words *ἐξ ἀκινήτου ποδός* are, in Wunder's opinion, added to qualify the boldness of the statement, and to explain the metaphor. The phrase is probably adopted, as are so many of Shakspeare's, from the language of ordinary life. 'Deianira has gone her last journey, albeit without stirring a step'. For *οὐ δὴ ποτε*, cf. *Elec.* 1202.

878 *τάλαιν' ὀλεθρία*] 'O sadly lost! how sayest thou she died?' The text which follows is unsatisfactory, though no variants of importance are found in the MSS. Wunder adopts *ἄλαστα* for *σχετλιώτατα*, which is pure conjecture, while Hermann, who is followed by the late Mr Shilleto, suggests *σχετλίῳ τὰ πρὸς γε*

πρᾶξιν 'miserably in the circumstances of her end'.

881 *αὐτὴν διήστρωσε*] 'she destroyed herself.' Various readings and explanations have been proposed of the lines which follow, amongst the most important of which is the substitution of *αἰχμῇ* for *αἰχμᾶν* by Hermann, the dative being suggested by *αἰχμᾶ* which appears in the edition of Triclinius. 'Was it rage, or what frenzy was it that destroyed her with the point of the fatal weapon?' For *ξυνέειλε* in this sense, cf. Hom. *Il.* II. 740: *ἀμφοτέρας δ' ἰφρὺς σίνελεν λίθος*. On the other hand, if we retain the accusative *αἰχμᾶν* with Dind., Wund. and Prof. Campbell, the difficulties of the passage are vastly increased, as there is no other example in Sophocles of *αἰχμῇ* in the sense of 'life', while the construction, which is already confused, (*τίς θυμός, ἢ τίνες νόσοι—ξυνέειλε*;) can scarcely be forced to admit the following rendering: 'was it anger or what malady that caused her to take up the point of the deadly weapon?' To avoid this obvious difficulty Wunder rewrites the

- ΧΟ. τίς θυμός, ἢ τίνες νόσοι—
 τάνδ' αἰχμῇ βέλεος κακοῦ
 ξυνεῖλε; πῶς ἐμήσατο,
 πρὸς θανάτῳ θάνατον 885
 ἀνύσασα μόνα; TP. στονόεντος ἐν τομῇ σιδάρου.
 ΧΟ. ἐπέιδες, ὦ ματαία, τάνδ' ὕβριν;
 TP. ἐπέιδον, ὡς δὴ πλησία παραστάτις.
 ΧΟ. τίς ἦν; πῶς; φέρ' εἰπέ. 890
 TP. αὐτὴ πρὸς αὐτῆς χειροποιεῖται τάδε.
 ΧΟ. τί φωνεῖς; TP. σαφηνῇ.
 ΧΟ. ἔτεκεν ἔτεκεν μεγάλην
 ἅ νέορτος ἅδε νύμφα
 δόμοισι τοῖσδ' Ἑρινύν. 895
 TP. ἄγαν γε μᾶλλον δ', εἰ παρούσα πλησία

passage thus:

TP. ἄτη νυν ἤστωσε.

ΧΟ. θυμός ἢ νόσοι;

TP. τάνδ' αἰχμῇ βέλεος κακοῦ
 ξυνεῖλε.

885 πῶς ἐμήσατο] A pause of some kind, although not necessarily a note of interrogation, should be marked after ἐμήσατο, as, in point of construction, the participle ἀνύσασα is added as an afterthought. 'How did she contrive it, effecting death upon death when there was none to help her?' The substantive τομῇ is found in this sense in Eur. *Elek.* 186.

888 ἐπέιδες] Dindorf, Wunder, Linwood and (in his last edition) Hermann give μάταιε, while by the introduction of the pronoun they convert the line into an iambic: ἐπέιδες, ὦ μάταιε, τήνδε τὴν ὕβριν; Cf. v. 864, in which we have already had μάταιος as an adjective of two terminations. In Thucydides,

Xenophon, and the Tragic poets, the verb ἐπιδεῖν may frequently be rendered 'to live to see,' usually though not necessarily in reference to some calamity. The epithet μάταιος points of course to her folly in not interrupting the deed.

890 τίς ἦν; πῶς;] τίς ἦνευ; Wund., but the text is satisfactory, as we have only to understand ὕβρις from the previous line, 'of what sort was it? how was the deed done?' In v. 892 the word σαφηνῇ, 'the plain truth', is clearly the answer of the nurse, Wunder alone of all the editors assigning it to the Chorus.

896 μᾶλλον δ'] Taken in close connexion with κάρτα which follows the comparative is apparently superfluous, and it has been proposed in consequence to render the passage thus, 'rather I would say, had you stood by to witness it, you would greatly

ἔλευσες οἱ' ἔδρασε, κάρτ' ἂν ᾤκτισας.

ΧΟ. καὶ ταῦτ' ἔτλη† τις χεῖρ γυναικεία κτίσαι;

ΤΡ. δεινῶς γε· πεύσει δ', ὥστε μαρτυρεῖν ἐμοί.

ἐπεὶ παρήλθε δωμάτων εἴσω μόνη, 900

καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια

στορνύνθ', ὅπως ἄψορρον ἀντῇ πατρί,

κρίψας' ἑαυτὴν ἔνθα μή τις εἰσίδοι,

have pitied her'. I am inclined however to prefer Hermann's explanation who regards κάρτ' ἂν ᾤκτισας as a combined phrase, to which the comparative μάλλον adds a distinct idea. 'Too true, yet all more certainly, had you been there to see it, would you indeed have pitied her'.

898 καὶ ταῦτ' ἔτλη] This and the following line are regarded as spurious by Hermann on the ground that they are a comment upon facts of which the Chorus are at present in ignorance. The criticism is perhaps a little far-fetched, as ταῦτα may mean no more than the general fact of Deianira's suicide, of which the Chorus have already been informed.

The text is no doubt open to minor objections, e.g. the presence of τις, for which Wunder proposes τοι, and the use of the rare verb κτίσαι, for which compare *Oed. Col.* 715 and *Antig.* 1101, where however it is employed in its legitimate sense.

899—946. *An account of Deianira's death.* [The student should compare with the following narrative the description of Dido's death in the fourth Aeneid which recalls it in many important particulars.]

900 παρήλθε] γὰρ ἦλθε Dind., Wund., while Hermann and Prof.

Campbell retain the reading of the text in accordance with the MSS. As a matter of fact, we often find the particle omitted before a speech which is simply explanatory of a former statement. Supposing Hermann to be right in his rejection of the previous verse, we should obtain an additional argument in favour of παρήλθε, as the omission of the connecting particle would be less liable to objection in the opening line of a speech. For this use of παρελθεῖν see Prof. Paley's note on *Eur. Med.* 1137.

901 κοῖλα δέμνια] 'draping the hollow couch'. The epithet κοῖλα, to which Wunder takes needless exception, means no more than 'soft', 'yielding to the pressure of the body'.

902 ἄψορρον ἀντῇ] 'that he might go back to meet his father'. Wunder regards these words as spurious. They are however sufficiently explained, if we suppose that the couch was intended as a litter for the conveyance of Heracles. In the verse which follows the verb εἰσίδοι is usually regarded as the optative of indefinite frequency: 'wherever she was completely out of sight'. The idea of frequency however is out of place in the present passage, which requires simply the potential optative, employed as usual in the

βρυχάτο μὲν βωμοῖσι προσπίπτουσ' ὅτι
 γένοιτ' ἐρήμη, κλαῖε δ' ὀργάνων ὅτου 905
 ψαύσειεν οἷς ἐχρήτο δειλαία πάρος·
 ἄλλη δὲ κἄλλη δωμάτων στρωφωμένη,
 εἴ του φίλων βλέψειεν οἰκετῶν δέμας,
 ἔκλειεν ἢ δύστηνος εἰσορωμένη,
 αὐτὴ τὸν αὐτῆς δαίμον' ἀνακαλουμένη 910
 καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν οὐσίας.
 ἐπεὶ δὲ τῶνδ' ἔληξεν, ἐξαίφνης σφ' ὄρω

subordinate clause to suit the historic tense in the principal sentence: 'she hid herself where none might behold her'.

904 βρυχάτο...κλαῖε] For the omission of these augments, see note on βόησε (v. 772).

The optatives ψαύσειεν (906) and βλέψειεν (908) are frequentative: 'and wept whenever she touched any of the household furniture that she had used, poor soul, in former days'. Prof. Paley, in consideration of the word βωμοῖσι in the previous line, suggests that there is a special reference in ὀργάνων to the vessels used in sacrifice. Wunder prints the marks of a lacuna after the present verse.

909 εἰσορωμένη] For the force of the middle voice, see note on v. 306.

910 ἀνακαλουμένη] Herm., Linw. and Prof. Campb., ἀγκαλουμένη Dind., ἐγκαλουμένη Wund. who edits αὐτῇ for αὐτῇ at the commencement of the line. The second of the above readings is most in accordance with the mss, which apparently give δαίμονα καλουμένη. For ἀνακαλουμένη, cf. Eur. Med. 21, ἀνακαλεῖ δὲ δεξιὰς πύσιν. 'Deploring her own sad fate and the

childless estate that would henceforth be hers'. The epithet ἀπαιδας is usually explained to mean that her children would desert her, as Hyllus had already done, in anger at her crime. Considering however the frequent allusions in Greek poetry to the honour and dignity of childbearing (cf. Antig. 815, 918, Elec. 164), I can see no objection to the simpler rendering. The plural is the real difficulty, for which Prof. Paley suggests τῆς ἀπαιδος....οὐσίας, the genitive being dependent on δαίμονα in the previous line. Hermann's suggestion is altogether remarkable: καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας, *duplicitum liberorum futuram rem paternam*, i.e. ex se et Iole susceptorum.

912 τῶνδ'] i. e. 'this violent grief'. For the construction λαβραῖον ὄμμ' ἐπεσκιασμένη, cf. v. 156. 'And I with my face close hid within the shade kept watch upon her'. Στρωτὰ βάλλουσιν φάρη, 'arranging the bed furniture', στρωτὰ φάρη being a periphrasis for στρώματα. This is better, I think, than the alternative rendering which couples στρωτὰ with the participle in the sense of 'making smooth'.

τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.
 καὶ γὰρ λαθραῖον ὄμμ' ἐπεσκιασμένη
 φρούρουν ὄρῳ δὲ τὴν γυναῖκα δεμνίοις 915
 τοῖς Ἡρακλείοις στρωτὰ βάλλουσιν φάρη.
 ὕπῳ δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
 καθέζετ' ἐν μέσοισιν εὐναστηρίοις,
 καὶ δακρύων ῥήξασα θερμὰ νάματα
 ἔλεξεν, ὃ λέχη τε καὶ νυμφεῖ' ἐμά, 920
 τὸ λοιπὸν ἤδη χαίρεθ', ὥς ἔμ' οὐποτε
 δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνήτριαν.
 τοσαῦτα φωνήσασα, συντόνῳ χερὶ
 λῦει τὸν αὐτῆς πέπλον, ἧ χρυσήλατος
 προὔκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν 925
 πλευρὰν ὕπασαν ὠλένην τ' εὐώνυμον.
 καὶ γὰρ δρομαία βᾶσ', ὅσον περ ἔσθενον,

919 θερμὰ νάματα] 'giving free vent to scalding jets of tears'. The phrase λέχη τε καὶ νυμφεῖα in v. 920 is understood by Hermann as a mere periphrasis: by others νυμφεῖα is taken in the sense of θάλαμοι. It is also quite possible that the second substantive is added merely to strengthen the former: 'My couch, scene of my wedded happiness, henceforth for ever fare thou well!' Συντόνῳ, in v. 923, is 'eager', 'hasty', as in Eur. *Bacch.* 872, 1091.

924 ἧ] 'where a gold-wrought clasp lay in front of the breast'. The majority of the editors, including Dindorf, Wunder and Linwood, have adopted ἧ, the conjecture of Wakefield, in place of ὃ, which is found in the MSS. Prof. Campbell follows Hermann in retaining the manuscript reading. The verb ἐξελώπισεν in v. 925 is a ἀπᾶς λεγόμενον.

927 ὅσον περ ἔσθενον] 'then I,

running with what speed I could, gave information to the son that she had some design in this'. There is considerable doubt as to the construction of the genitive τεχνωμένης. The scholiast makes it depend on παιδί, which is scarcely possible, while the majority of the editors, under the leading of Hermann, would take τὰδε both with φράζω and τεχνωμένης, comparing *Oed. Tyr.* 617, and possibly *El.* 1026. It is less awkward, I think, to combine it solely with φράζω in the sense of φράζω περὶ, a construction of which there are other examples, and which is the explanation suggested by Musgrave, Schaefer, and, I believe, Prof. Paley. Compare in particular v. 1122 of the play, τῆς μητρὸς ἦκω τῆς ἐμῆς φράσεων, where, however, some of the commentators would connect the genitive with ἦκω.

τῷ παιδὶ φράζω τῆς τεχνωμένης τάδε.
 καὶν ᾧ τὸ κείσε δευρό τ' ἐξορμώμεθα,
 ὁρῶμεν αὐτὴν ἀμφιπλήγι φασγάνῳ 930
 πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην.
 ἰδὼν δ' ὁ παῖς ᾤμωξεν ἔγνω γὰρ τάλας
 τοῦργον κατ' ὀργὴν ὡς ἐφάψειεν τόδε,
 ὃψ' ἐκδιδαχθεὶς τῶν κατ' οἶκον οὔνεκα
 ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε. 935
 καὶ ταυθ' ὁ παῖς δύστηνος οὐτ' ὀδυρμάτων
 ἐλείπετ' οὐδέν, ἀμφὶ νιν γοώμενος,
 οὐτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν

929 τὸ κείσε] Cf. τὸ ἐκείθεν
 ἄλσους (*Oed. Col.* 505). The
 use of the plural ἐξορμώμεθα sug-
 gests the return of the nurse in
 company with Hyllus.

933 ἐφάψειεν] There is no
 change of nominative, ὀργὴν re-
 ferring to the angry reproaches
 of Hyllus in *vv.* 807—812. 'For
 he knew to his cost that he had
 excited her to this deed by his
 anger against her'. A similar
 use of ἐφάπτειν occurs in *Eur.*
Bacch. 778 ἥδη τόδ' ἐγγύς, ὥστε
 πῦρ, ἐφάπτεται Τιβρίσιν βακχῶν,
 unless indeed the force of the
 verb in that case is simply
 'touches, affects me closely'.
 Understood thus, the words κατ'
 ὀργὴν are far more effective than
 if we refer them to Deianira as
 the nominative of ἐφάψειεν,
 'that she had done this deed in
 her passion'. Hermann, how-
 ever, is in favour of the latter
 rendering.

936 ὁ παῖς δύστηνος] The
 phrase is usually regarded as a
 solecism, to be remedied by the
 omission of the article, or ex-
 plained by treating the substan-
 tive and adjective as forming a
 combined idea. On the other

hand we may render it as follows :
 'thereon the youth—so sad was
 he', etc.

937 ἐλείπετ' οὐδέν] 'left no
 lament unuttered', the accusa-
 tive οὐδέν being directly depend-
 ent on the verb. The alterna-
 tive explanation, by which
 ὀδυρμάτων is combined with
 ἐλείπετο on the analogy of the
 phrases λείπεσθαι τροφῆς, βίου,
 etc., is, I think, out of keeping
 with the perfect simplicity of the
 passage. The force of ἀμφὶ in
 this and the following line is, of
 course, local : 'he threw himself
 with groans upon the body, and
 with kisses fell upon her face :
 then placing his side beside hers
 he lay there, sighing oft that he
 had thoughtlessly wounded her
 by a cruel imputation and weep-
 ing for that he would now lead
 an orphan life, bereft of both
 his parents, his father and now
 her'.

938 ἀμφιπίπτων στόμασιν] Cf.
Eur. Alc. 404 ὁ σὸς ποτὶ σοῖσι
 πίπτων στόμασιν νεοσός. Πλευ-
 ρόθεν, for which we should
 naturally have expected πλευρᾷ,
 is equivalent to ἐκ πλευρῶν, 'in
 the direction of her side', like

πλευρὰν παρὲς ἔκειτο πόλλ' ἀναστένων,
 ὥς νιν ματαίως αἰτία βάλοι κακῇ, 940
 κλαίων ὀθύνε' ἐκ δυοῖν ἔσοιθ' ἅμα,
 πατρός τ' ἐκείνης τ', ὄρφανισμένος βίου.
 τοιαῦτα τάνθάδ' ἐστίν. ὥστ' εἴ τις δύο
 ἦ καὶ πλέους τις ἡμέρας λογιζέται,
 μάταιός ἐστιν οὐ γὰρ ἔσθ' ἢ γ' αὔριον, 945
 πρὶν εὖ πάθῃ τις τὴν παροῦσαν ἡμέραν.

ΧΟ. *πότερα, πότερ' ἄρ' ἐπιστένω; πότερα τέλεα
 περαιτέρω;

λαῖᾱς χειρὸς 'on the left hand', and πρὶν μνηθῆν ἐστῶτας νεώς (Eur. *Iph. in Taur.* 1349). In the Greek idiom, as Hermann notices, nearness to an object is frequently expressed by the converse, i.e. remoteness from it.

940 αἰτία βάλει] i.e. αἰτία ἐμβάλοι, Hermann, with which compare the phrase ἐν αἰτίᾳ βαλεῖν (*Oed. Col.* 656), and perhaps ὁ καὶ τῷ ἀελπιτίᾳ βαλὼν (Pind. *Pyth.* XII. 31). That αἰτία is the dative of the instrument appears to me a simpler and more natural explanation. See a note on the corresponding phrase αἰσχύνῃ πεσεί in v. 597.

942 ὄρφανισμένος βίου] ὄρφανισμένος βίου, Wakef., which Wunder is perhaps right in adopting, although the use of the genitive in this connexion is capable of defence. I have followed Prof. Campbell in his punctuation of the text, by which the genitives πατρός τ' ἐκείνης τ' are placed in apposition with ἐκ δυοῖν. The force of the preposition is doubtful. As in the phrase τυφλὸς ἐκ δεδορκότος it may mean, 'after possessing two parents', or, combining it more closely with the participle, we may translate as follows: 'on

the part of two parents he was now made an orphan for life'. The poetry of the passage is lost, I think, by Hermann's punctuation, who by removing the stop after ἐκείνης τε obtains the following sense: 'that he would be deprived of the society of his father and herself'. Add to which, the use of βίου in this connexion is in itself an objection to the rendering.

944 πλέους τις] τι πλείους Wund., πλέους τὰς Erfurdt, but the repetition of τις with the stronger of the two alternatives is altogether in accordance with usage. 'Thus stand matters in the palace, so that if any one calculates on two, or, it may be, even more days, he is a fool for his pains: for there is no to-morrow till one has well passed through the present day'.

947—983 *An ode on the sorrows that have befallen the family. Meantime the litter which bears Heracles is heard approaching.*

πότερα, πότερ' ἄρ' ἐπιστένω, Herm. and Prof. Campb., a line so offensive in sound that it is quite impossible to regard it as genuine. The text I have adopted is based on the following reading: πότερα

δύσκριτ' ἔμοιγε δυστάνω.

τάδε μὲν ἔχομεν ὁρᾶν δόμοις, τάδε δὲ μένομεν
ἐπ' ἐλπίσιν 950

κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. Εἰθ' ἀνεμόεσσά τις

γένοιτ' ἔπουρος ἐστιῶτις αὔρα,

ἥ τις μ' ἀποικίσειεν ἐκ τόπων, ὕπως 955

τὸν Ζηνὸς ἄλκιμον γόνον

μὴ ταρβαλέα θάνοιμι

πότερ' ἂν ἐπιστένω, which rests on good authority, though Linwood is probably right in substituting *ἀρα* for *ἂν*, the latter word being, as Hermann remarks, entirely out of place in the passage. Other suggestions are as follows: *πότερα πρότερον ἐπιστένω*; *Dind.*, *Wund.* *πότερα πρότερ' ἂν ἐπιστένω*; *Brunck*, *Erfurd.*, *πότερα πρότερ' ἀρ' ἐπιστένω*; *Paley*.

τέλεα] So Herm. and Prof. Campb. after the MSS, for which Musgrave proposes *μέλεα*, which is adopted by *Dind.*, *Wund.*, and Prof. Paley. But the lines which follow (e.g. *κοινὰ δ' ἔχειν τε καὶ μέλλειν*) are in favour of the reading *τέλεα*, implying as they do that the present and the future sorrow are equally placed beyond doubt. If *τέλεα* be retained, it is better to understand it in the ordinary sense of *τέλεια* ('perfect' 'consummated') than as an equivalent for *τελευταία* in accordance with Hermann's suggestion, who compares Aesch. *Agam.* 1513 *τέλεον νεαρὸς ἐπιθύσας*. I prefer too to retain the marks of interrogation after *ἐπιστένω*...which give life and animation to the passage. Tr. 'which, ah which of these ca-

lamities am I now to mourn? which of these calamities is more certainly realised? I cannot in this misery decide'.

950 μένομεν] The MSS give *μέλλομεν*, for which Hermann, Erfurd and Prof. Campbell have adopted *μελόμενα* 'an object of care', while the reading of the text is preferred by *Dindorf*, *Wunder*, Prof. *Paley* and the late Mr *Shilleto*. 'The one we see before our eyes in the palace, the other we await in fear; and there is little to choose between present and expected sorrow'.

955 ἀποικίσειεν...θάνοιμι] For these optatives, see note on v. 655. 'O that some freshening gale would breathe upon me at this hearth to waft me from these regions, that I die not for very fear as I catch the first sight of the valiant son of Zeus!'

ἔπουρος, for which *ἄπουρος* has been proposed in anticipation of *ἀποικίσειεν*, is retained by Hermann, who at the same time observes that it is no mere equivalent for *οὐριος* but is to be taken in combination with *ἐστιῶτις*: *aura in ipso hoc loco exorta*.

- μούννον εἰσιδοῦσ' ἄφαρ'
 ἐπεὶ ἐν δυσάπαλλάκτοις ὀδύναις 960
 χωρεῖν πρὸ δόμων λέγουσιν ἄσπετόν τι θαῦμα.
 ἀντ. Ἀγχοῦ δ' ἄρα κοῦ μακρὰν 962
 προῦκλαιον, ὀξύφωνος ὡς ἀηδῶν.
 ξένων γὰρ ἐξήμιλος ἦδε τις βιάσις.
 πᾶ δ' αὖ φορεῖ νιν; ὡς φίλου 965
 προκηδομένα, βαρεῖαν
 ἄψοφον φέρει βάσιν.
 αἰαῖ, ὅδ' ἀναύδατος φέρεται.
 τί χρῆ, θανόντα νιν, ἢ καθ' ὕπνον ὄντα κρῖναι; 970
 ΤΛ. ὦ μοι ἐγὼ σοῦ,
 ὦ πάτερ, ὦ μοι ἐγὼ σοῦ μέλεος.
 τί πάθω; τί δὲ μήσομαι; οἴμοι.
 στρ. ΠΡ. σίγα, τέκνον, μὴ κινήσης
 ἀγρίαν ὀδύνην πατρὸς ὠμόφρονος. 975
 ζῇ γὰρ προπετής. ἀλλ' ἔσχε δακῶν

959 μούννον] Hermann alone of all the editors regards this word as an adjective, understanding it as an allusion to the loss of Deianira in the sense of 'solum superstitem'.

Ἄσπετόν τι θαῦμα, 'a prodigy of infinite woe'.

963 προῦκλαιον] Cf. Eur. *Alc.* 526. 'So then he was near at hand and not far off, the while I wept for his coming like a shrill-voiced nightingale. For lo! I hear the unfamiliar tread of stranger feet'. Hermann prefers to understand ἐξομιλος in the literal sense of the adjective, 'from a foreign land', comparing the force of the verb ἐξομιλεῖσθαι in Eur. *Iph. in Aul.* 735, but the former rendering is, I think, the more expressive.

965 ὡς φίλου προκηδομένα]

'with what concern for their friend they move with a heavy noiseless tread'. A more poetic but, as I believe, less correct explanation is to regard ὡς as introducing a comparison: 'like one who mourns for the loss of a friend'. The simile reads abruptly, and we should have expected the subject of προκηδομένα to have been more clearly defined.

973 τί πάθω;] 'what is to become of me?' ὦμόφρονος in v. 975 is usually explained to mean 'infuriated', 'maddened with pain'. I think however that the passage gains in dignity if we regard it as a constant epithet, descriptive of the character of Heracles, 'your lion-hearted sire'.

976 προπετής] 'for he lives

- στόμα σόν. ΤΛ. πῶς φῆς, γέρον; ἦ ὅγ' ;
 ΠΡ. οὐ μὴ ἔξεγερεῖς τὸν ὕπνῳ κάτοχον
 κάκκινῆσεις κάνασθήσεις
 φοιτάδα δεινὴν 980
 νόσον, ὃ τέκνον. ΤΛ. ἀλλ' ἐπὶ μοι μελέω
 βάρος ἀπλετον ἐμμέμονε φρήν.
 ἀντ. ΗΡ. ὦ Ζεῦ,
 ποῖ γὰς ἦκω; παρὰ τοῖσι βροτῶν
 κεῖμαι πεποννημένος ἀλλήκτοις 985
 δύναις; οἶμοι ἐγὼ τλάμων'

albeit in a swoon; so press your lips with your teeth and keep silence'. The above is apparently the meaning of *προπετής*, which is equivalent to the Latin *promus*. Lidd. and Scott however suggest a different rendering: 'he is drooping at the point of death'. For this use of *δακύν*, cf. Aristoph. *Nub.* 1359.

978 τὸν ὕπνῳ κάτοχον] 'on no account arouse him, now that he is overcome by sleep'. For the phrase *ὕπνῳ κάτοχον*, cf. Eur. *Hec.* 1090, Aesch. *Pers.* 225. In regard to the constructions of οὐ μὴ in Sophocles, we have in *Aj.* 75 another example of the ordinary prohibitive future, in *Phil.* 103 the subjunctive aorist, employed, as usual, in strong negation, and, in addition to the above, two remarkable cases in which the distinction between the two constructions is less clearly marked: (i) *Oed. Col.* 176 οὐ τοι μήποτε σ' ἐκ τῶνδ' ἐβράνυν, ὦ γέρον, ἀκούτ' τις ἄξει, and (ii) *Elec.* 1052 οὐ σοι μὴ μεθέψομαι ποτε.

980 φοιτάδα] 'raving'. Cf. Aesch. *Agam.* 1244, and, by way of illustration, *Phil.* 808 ὄξεια φοιτᾷ καὶ ταχὺ ἀπέρχεται.

981 ἀλλ' ἐπὶ μοι μελέω] With the exception of the late Mr Shilleto, who proposed either to omit these words altogether, or, as a less violent remedy, to replace *ἐπὶ* by *ἐτι*, the majority of the commentators are content to abide by the reading of the text. If *ἐτι* be accepted, we shall render the passage thus: 'Still even now in my misery I feel my heart pondering over an infinite weight of woe', while, if no change is made, the sense will be something as follows: 'True, did not my heart rise in conflict against me with an infinite weight of woe'. It has not, I think, been noticed that the words *ἐπὶ μοι μελέω* are found again only a few lines lower in *v.* 995. This is to a certain extent an argument in favour of Mr Shilleto's alteration.

984 *The waking of Heracles.*
 παρὰ τοῖσι] = παρὰ τέοισι, the Ionic dative of *τίς* which appears in Herod. i. 37. So again in *v.* 1119 we have the similar form *δοῖσι*. Cf. Matth. *Gk. Gram.* 152, *ods.* i. With ἦ δὲ in *v.* 987 supply *νόσος*, or perhaps *δύνη* from *δύναις* in the previous line.

ἡ δ' αὖ μαιὰ βρύκει. φεῦ.

ΠΡ. ἄρ' ἐξήδης, ὅσον ἦν κέρδος
σιγῇ κεύθειν, καὶ μὴ σκεδάσαι
τῷδ' ἀπὸ κρατὸς

990

βλεφάρων θ' ὕπνον; ΤΛ. οὐ γὰρ ἔχω πῶς ἂν
στέρξαιμι κακὸν τόδε λεύσσω.

ΗΡ. ὦ Κηναία κρηπίς βωμῶν,
ιερῶν οἶαν οἶων ἐπὶ μοι

995

μελέφ χάριν ἡνύσω, ὦ Ζεῦ.

οἶαν μ' ἄρ' ἔθου λάβαν, οἶαν

992 οὐ γὰρ ἔχω] 'Alas! I know not how I can bear it when I look on this woe',

994—1016] With regard to the text and arrangement of this passage I have followed the united authority of Hermann, Dindorf and Prof. Campbell, the only point on which they are at variance being a comparatively unimportant one, i. e. whether *καταδερχθῆναι* (Herm.) or *καταδερχθῆναι* (Dind., Campb.) is to be read in v. 1000. Wunder, on the other hand, has introduced several alterations against the authority of the MSS, e.g. in omitting the words *χωρὶς Σηπὸς* in v. 1003 and the entire passage *τόδ' ἀκήλητον μανίας ἀνθος καταδερχθῆναι*, and in transposing v. 998 so as to make it follow the opening line of the speech.

ὦ Κηναία κρηπίς βωμῶν] 'Alas for the altar I founded at Cernaëum'. For illustrations of the idiom, cf. Aristoph. *Vesp.* 835, Herod. I. 194, and Dem. *Lacr.* 926. It is especially frequent in Lucretius, who employs it in the following passages to which Mr Heitland has kindly referred me: *Lucr.* I. 474, II. 501, V. 24.

996 ἡνύσω] The middle voice presents great difficulties, and *ἡνυσάμην* 'I have obtained', or *ἡνυσας* 'you have given me', is unquestionably what we should have expected in its place. Cf. *χρεῖαν ἡνύσασθε*, Aesch. *Prom.* 719. Hermann explains it as follows: 'what a poor return for that sacrifice have you reaped in my miserable state'. I must confess that the words *ἐπὶ μοι μελέφ* appear to me incapable of any such interpretation, and Hermann, after suggesting the above rendering, arrives apparently at the same conclusion.

997 ἔθου λάβαν] According to Ellendt, the present passage is an example of the *σχήμα πρὸς τὸ σημαϊνόμενον*, *ἔθου λάβαν* being virtually equivalent to *ἐλωβήσω*: 'with what contumely hast thou visited me!' I should have preferred the simpler and more forcible rendering 'what an object of horror hast thou made me!' were it not that the line which follows is clearly incompatible with this interpretation. Compare moreover the expression *τόδε μ' αὖ λωβάται* in v. 1031. The combination of *θέσθαι* with a substantive is a favourite

ἦν μή ποτ' ἐγὼ προσιδεῖν ὁ τάλας
ὠφελον ὄσσοις, τόδ' ἀκήλητον
μανίας ἄνθος καταδερχθῆναι.
τίς γὰρ αἰδός, τίς ὁ χειροτέχνης
ιατορίας, ὅς τήνδ' ἄτην
χωρὶς Ζηνὸς κατακλήσει;
θαῦμ' ἂν πόρρωθεν ἰδοίμην.

1000

ἔῃ,
ἐατέ μ', ἐατέ με δύσμορον εὐνάσαι·
ἐὰθ' ὕστατον εὐνάσαι.
πᾶ μου ψαύεις; ποῖ κλίνεις;
ἀπολείς μ', ἀπολείς.
ἀντέτροφας ὃ τι καὶ μύση.

1005

one with Sophocles. Compare, amongst other passages, *Oed. Tyr.* 134, τήνδ' ἔθεσθ' ἐπιστροφῆν, *Oed. Col.* 466, τοῦ νυν καθαρμόν, and *Aj.* 536, πρόνοιαν ἦν ἔθου.

1000 καταδερχθῆναι] καταδερχθῆναι *Herm.* from considerations of metre, who is followed by Erfurdt. But the license is not an unusual one, and, with this exception, the evidence both external and internal is entirely in favour of the infinitive. For ἄνθος in the sense of ἀκμή, cf. *Aesch. Agam.* 720, and, by way of illustration, μανίας δεινὸν... ἀνθρόν τε μένος (*Antig.* 960) and ἡδθηκεν in v. 1089 of the present play.

1001 τίς ὁ χειροτέχνης] The presence of the article is explained by Hermann as arising from the introduction of the relative clause, ὅς τήνδ' ἄτην κατακλήσει. Primarily the poet may have intended no more than τίς αἰδός κατακλήσει; Tr. 'for what charmer is there, aye, where is the leech so skilful in healing,

who shall lull my pain to rest, save only Zeus?'

1004 θαῦμ' ἂν πόρρωθεν ἰδοίμην] 'I should regard him as a wonder from afar'. None of the suggestions which have been proposed in connexion with this passage are entirely satisfactory. I have adopted the rendering of Linwood, which is accepted by Prof. Paley. Hermann has in turn proposed three alterations, (i) to add a note of interrogation, by which he obtains the following sense: *miraculumne ex longinquo visurus sum?* (ii) θαῦμ' ὃν πόρρωθεν ἰδοίμην, and (iii) in his latest edition he reads θαῦμ' ἦν πόρρωθεν ἰδοίμην, 'which calamity may I one day contemplate from afar like some prodigy!' In the line which follows, εὐνάσαι, if genuine, is a ἀπαξ λεγόμενον in place of εὐνασθῆναι.

1008 μύση] *al.* μύσαι, but the omission of ἂν may be illustrated by the following passages: *Oed. Tyr.* 1231 τῶν δὲ πημονῶν Μάλιστα λυπούσ' αἰ φανῶσ' αὐθαίρετοι, *Oed. Col.* 395 ὅς νέος πέση

ἡπταί μου, τοτοτοῖ, ἥδ' αὖθ' ἔρπει. πόθεν ἔστ', ὦ
πάντων Ἑλλάνων ἀδικώτατοι ἄνδρες, οὓς δὴ
πολλὰ μὲν ἐν πόντῳ, κατὰ τε δρία πάντα καθ-
αίρων,

ὠλεκόμαν ὁ τάλας, καὶ νῦν ἐπὶ τῷδε νοσοῦντι
οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἀποτρέψει;
ἔ ἔ,

οὐδ' ἀπαράξαι κράτα βίου θέλει 1015
μολὰν τοῦ στυγεροῦ; φεῦ φεῦ.

ΠΡ. Ὡ παῖ τοῦδ' ἄνδρός, τοῦργον τόδε μείζον ἀνίκει

and *Elec.* 771 ὦν τέκη. For μῦεν in its literal sense 'to close the eyes', cf. *Antig.* 421 μύσαντες δ' εἶχομεν θείαν νόσον. Tr. 'you have broken what little slumber might be mine'.

1009 πόθεν ἔστ'] is usually explained by Hermann and others as an idiom, equivalent in sense to ποῦ, on the analogy of the Homeric phrase σχεδόνθεν δέ οἱ ἦλθεν Ἀθήνη, with which we may further compare πλερόθεν παρὲς in v. 938. But the reproachful tone of the appeal suggests a simpler rendering: 'of what race (what stock, come ye?) an idea which is amplified in Verg. *Aen.* IV. 365—368:

nec tibi diua parens, generis nec Dardanus auctor, perfide; sed duris genuit te cautibus horrens Caucasus, Hyrcanaeque admorunt ubera tigres.

1010 οὓς] Hermann considers that οἱ would have been the more natural reading. The accusative however is not only grammatically correct, but is also particularly appropriate in connexion with the verb καθ-αίρων.

1011 δρία] Apparently a neuter form of the plural of δριος, which occurs again in Eur. *Hel.* 1326. ὠλεκόμαν, 'I expended my life', 'wore myself out'. For ἀποτρέψει in the line which follows, Brunck proposes ἐπιτρέψει. Hermann however makes an ingenious defence of the text by suggesting that the force of the preposition in ἀποτρέψει is possibly to 'divert or turn from other uses', e.g. from those which have been mentioned in the previous lines.

1015 ἀπαράξαι κράτα βίου] 'to strike off my head and so end this hateful life', while with θέλει we must supply τις from the line before. The expression is a bold one, and, I am inclined to think with Wunder, corrupt.

1017 ὦ παῖ τοῦδ' ἄνδρός] 'son of the man here before us'. Cf. Plat. *Phil.* p. 36 D, ὦ παῖ κείνου τάνδρός. Hermann places the stop after παῖ, combining the genitive τοῦδ' ἄνδρός with the words which follow; but the demonstratives τοῦδε and τόδε read awkwardly in this close connexion, unless indeed we understand τοῦδ' ἄνδρός as equivalent to ἐμοῦ, an

ἡ κατ' ἐμὸν ῥώμαν' σὺ δὲ σύλλαβε. σοί τε γὰρ
ὄμμα

ἐμπλεον ἢ δι' ἐμοῦ σώζειν. ΤΛ. ψαύω μὲν
ἔγωγε, 1020

λαθίπονον δ' ὀδυνᾶν οὐτ' ἔνδοθεν οὔτε θύραθεν
ἔστι μοι ἐξανύσαι βίοντον τοιαῦτα νέμει Ζεὺς.

HP. ὦ παῖ, ποῦ ποτ' εἶ;

τᾷδὲ με τᾷδὲ με πρόσλαβε κουφίσας.

ἔξ, ἰὰ δαίμον. 1025

θρώσκει δ' αὖ, θρώσκει δειλαία

διολοῦσ' ἡμᾶς

ἀποτίβατος ἀγρία νύσος. 1030

explanation which is rejected by the same editor. Κατ' ἐμὸν ῥώμαν, 'greater than my strength can deal with'. Cf. φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών. (*Antig.* 768.)

1019 σοί τε γὰρ ὄμμα] σοί τι γὰρ ὄμμα, *Wund.*, which, in addition to other objections, is scarcely the language of poetry. The reading of the text is retained by Dindorf, Shilleto, Prof. Campbell, and Linwood: also by Hermann in his earlier editions, though in his latest he replaces it by ἐν πλέον. The difficulties of the passage are twofold, (i) the position of τε, which according to Hermann is to be combined with γὰρ, like the Latin *namque*, in the place of a gentle affirmative, and (ii) the omission of μάλλον with ἐμπλεον, a construction which is sufficiently recognised, though in *Aj.* 966, which is usually quoted in support of it, the sense is probably as follows: 'Ajax is dead, whether to my

sorrow or to their joy, but assuredly to his own contentment'.

Tr. 'for thou hast an eye to save him clearer than is at my command'.

1021 οὐτ' ἔνδοθεν οὔτε θύραθεν] Cf. Eur. *Orest.* 603, τὰ τ' ἔνδοθεν εἰσὶ τὰ τε θύραζε δυστυχεῖς. 'Yet neither by my own efforts nor by aid from without have I the power to render his life forgetful of its pain: such trials are the award of Zeus'. Λαθίπονον is proleptic, unless we prefer to take ἐξανύσαι independently, giving the full force to the compound: 'to bring his life to a close in forgetfulness of pain'. The word τοιαῦτα has clearly a deictic force, 'trials like these': notwithstanding which, some of the commentators would render it as follows: 'such help can Zeus alone afford'.

1026 θρώσκει] 'springs forth', the metaphor being taken from the leap of a wild animal. The form ἀποτίβατος in *v.* 1030 is apparently a ἀπαξ λεγόμενον.

ὦ Παλλὰς, Παλλὰς, τόδε μ' αὖ λωβᾶται. ἰὼ
παῖ,

*τὸν φύτορ' οἰκτείρας, ἀνεπίφθονον εἵρυσον ἔγχος,
παῖσον ἐμᾶς ὑπὸ κληῖδος· ἀκού δ' ἄχος, ᾧ μ'
ἐχόλωσεν 1035

σὰ μάτηρ ἄθεος, τὰν ὧδ' ἐπίδοιμι πεσοῦσαν
αὐτως, ὧδ' αὐτως, ὥς μ' ὤλεσεν. ὦ γλυκὺς
Ἄιδας, 1040

ὦ Διὸς αὐθαίμων,
εὔνασον εὔνασόν μ' ὠκυπέτα μ' ῥφ
τὸν μέλεον φθίσας.

ΧΟ. κλύουσ' ἔφριξα τάσδε συμφοράς, φίλαι,
ἀνακτος, οἷας οἶος ὦν ἐλαύνεται. 1045

HP. ὦ πολλὰ δὴ καὶ θερμὰ *κού λόγφ κακά

1031 ὦ Παλλὰς, Παλλὰς] ἰὼ ἰὼ Παλλὰς, *Prof. Cambr.*, while Hermann prints a fragmentary line. The reading of the text, which is accepted by Wunder and by the Master of Trinity in his note on Plat. *Phaedr.* 252 B, is the conjectural emendation of Dindorf, who in the next line replaces φύσαντ' by τὸν φύτορ', a substantive recognised by Hesychius. 'Ἀνεπίφθονον, 'none will blame thee'.

1035 ἐχόλωσεν] 'hath incensed me'. The verb appears to me altogether too weak to suit the occasion or the context, yet the reading is apparently unquestioned. Otherwise I should be inclined to suggest ἐκόλουσεν, 'wherewith I have been maimed by thy accursed mother'. For ἐπίδοιμι, see note on ἐπέειδεν in v. 888.

1040 αὐτως, ὧδ' αὐτως] 'in the same, the selfsame way'. Αὐτως ὧδ' αὐτως *Wund.* and *Prof. Cambr.*, but Hermann prefers

the reading of the text, for which cf. *Antig.* 85, σὺν δ' αὐτῷ ἐγώ. In the words γλυκὺς Ἄιδας the appeal is to Pluto or Ζεὺς Ἥρόνιος.

1045 οἷας οἶος ὦν] οἷας οἶος ὦν *Brunck, Wund.*, but the accusative, which is read by Hermann, is the correct idiom. For the form of expression, cf. Aesch. *Prom.* 592, and for ἐλαύνεται in this sense, cf. *Oed. Tyr.* 28. Tr. 'that one such as he should be tortured by this pain'.

1046—1111 [The speech which follows is one of the finest in the whole range of Greek Tragedy, and has gained additional repute from having been selected by Cicero for translation into Latin (*Tusc. Quaest.* II. 8). The version however is not a particularly correct or vigorous one, as will be found on comparing it in detail with the original.]

1046 κού λόγφ κακά] καὶ λόγφ κακά, MSS, which is rendered by Cicero as follows:

καὶ χειρὶ καὶ νώτοισι μοχθήσας ἐγώ
 κούπω τοιοῦτον οὐτ' ἄκοιτις ἢ Διὸς
 προὔθηκεν οὐθ' ὁ στυγνὸς Εὐρυσθεὺς ἐμοὶ
 οἶον τόδ' ἢ δολῶπις Οἰνέως κόρη 1050
 καθήψεν ὤμοις τοῖς ἐμοῖς Ἑρινύων
 ὕφαντὸν ἀμφίβληστρον, φ' διόλλυμαι.
 πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
 βέβρωκε σάρκας, πνευμόνων τ' ἀρτηρίας
 ῥοφεῖ ξυνοικούν' ἐκ δὲ χλωρὸν αἷμά μου 1055
 πέπωκεν ἤδη, καὶ διέφθαρμαι δέμας
 τὸ πᾶν, ἀφράστῳ τῇδε χειρωθεὶς πέδη.
 κού ταῦτα λόγχῃ πεδιάς, οὐθ' ὁ γηγενὴς

o multa dictu gravia, perpressu aspera.

Among the proposed emendations are (i) καὶ λόγων πέρα, which is the conjecture of Wunder, and (ii) κού λόγῳ κακά, which is now generally received on the authority of Hermann, though it scarcely deserves his unqualified praise. 'O for the many deeds of daring, hardships not in name alone, that I have laboured through with hand and back!' Χειρὶ (χειρὶ Brunck) is retained by Hermann after the inferior MSS, and is also more expressive. For the second line Cicero gives us,

quae corpore exantlata (exantlavi?) atque animo pertuli,

which is a remarkably loose version, if he was rendering from the same text, as the word *animo* is not represented in the original, and is, as Wunder points out, out of keeping with the context.

1048 τοιοῦτον] 'imposed on me a suffering like this, which the crafty daughter of Oeneus has fastened upon my shoulders in the shape of a net woven by

the Furies, wherewith I perish'. For the substantive ἀμφίβληστρον, cf. Aesch. *Agam.* 1353, 1558, and for the genitive dependent on ὕφαντὸν, cf. *Phil.* 3, ὡς κρατίστου πατρὸς Ἑλλήνων τραπεῖς. Another explanation is to regard ὕφαντὸν as simply qualifying the metaphor.

1053 ἐκ μὲν ἐσχάτας βέβρωκε] For the tmesis, cf. ἐκ δ' ἐλώπιπεν in v. 925. Πνευμόνων is the emendation of Süvern, and is adopted by Linwood, who characterises Hermann's reading (πνεύμονας) as 'perdurum'. Prof. Campbell edits πνεύμονος, which is objected to by Süvern on the ground that the Attic use confined itself to the plural. Tr. 'Close-clinging it drains the vessels of my lungs: yea it hath even now drunk up my fresh life-blood, and all my bodily frame is wasted, enslaved by this invisible bond'. So Hermann renders the epithet ἀφράστῳ, comparing the expression τυφλῆς ὑπ' ἀτης in v. 1104.

1058 λόγχῃ πεδιάς] which Cicero renders freely by 'hostilis

στρατὺς Γιγάντων, οὔτε θήρειος βία,
οὔθ' Ἑλλάς, οὔτ' ἀγλωσσος, οὔθ' ὄσσην ἐγὼ 1060
γαῖαν καθαίρων ἰκόμεν, ἔδρασέ πω·
γυνὴ δέ, θῆλυς οὔσα κούκ ἀνδρὸς φύσιν,
μόνη με δὴ καθεῖλε φασγάνου δίχα.
ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,
καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσης πλέον. 1065
δύς μοι χεροῖν σαῖν αὐτὸς ἐξ οἴκου λαβὼν

dextra', is simply a poetical expression for the field of battle. In *θήρειος βία* the allusion is of course to the Centaurs. For the epithet *ἀγλωσσος*, cf. Herod. II. 57, and, by way of illustration, *Antig.* 1002 *κακῶ Κλάζοντας ὁστρῶ καὶ βεβαρβαρωμένῳ*. With the word *Ἑλλάς* Hermann proposes to understand *ἀνὴρ*, while Prof. Paley, with whom I entirely agree, would supply *γαῖα* from the line which follows. Cicero apparently regards *βία* as the substantive to be understood: *non Graia vis, non barbara ulla immanitas*.

In regard to the succession of negatives in this passage (1058—1060) Elmsley proposes to replace *οὔτε* in each case by *οὐδέ* in accordance with the well-known rule. The change however is a needless one, as the subordinate clauses do not in this case stand in opposition to the leading negative but are simply explanatory of it. Compare *Aj.* 289, where *οὔτε* and *οὔτε* are simply further expressions of the negative idea already contained in *ἀκλητος*, i.e. *οὔθ' ὕπ' ἀγγέλων Κληθεῖς... οὔτε του κλύων Σάλπιγγος*.

1062 *κούκ ἀνδρὸς φύσιν*] 'and not of manly sex'. In his last edition Hermann has adopted

the following reading: *γυνὴ δὲ θῆλυς, κούκ ἔχουσ' ἀνδρὸς φύσιν*. But the majority of critics will be satisfied with his original arguments in favour of the manuscript reading, more especially as in *Aj.* 760 we find the similar phrase, *ὅστις ἀνθρώπου φύσιν Βλαστῶν*, where, according to Eustathius, the true reading is *γεγώς*. The tendency to vary his forms of expression is a special characteristic of Sophocles, and he may well have written *κούκ ἀνδρὸς φύσιν* in place of the more ordinary formula *κούκ ἀνὴρ φύσιν*. We need only refer to the following instances in the present play:

ὡς ἔρποντος εἰσορᾷς ἐμοῦ. (v. 394).

ἔστιν γὰρ οὕτως. (v. 475).

εἰ τι τήνδ' ἀμαρτίαν νέμεις.

(v. 483).

ἀνὴρ ὅδ' ὡς ἔοικεν οὐ νεμείν ἐμοί.

(v. 1238).

1064 *παῖς ἐτήτυμος γεγώς*] 'shew yourself mine own true son'. The line, I think, means no more than this, though Prof. Paley, comparing the well-known passage in Aesch. *Eum.* (628—631), suggests a stronger rendering: 'shew yourself to have been born a veritable son', i.e. the genuine offspring of the male. On the other hand cf. v. 1200, *εἴπερ εἰ τοῦδ' ἀνδρός*.

ἐς χεῖρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα
 εἰ τοῦμόν ἀλγείς μᾶλλον ἢ κείνης ὀρώων
 λωβητὸν εἶδος ἐν δίκῃ κακούμενον.
 ἴθ', ὦ τέκνον, τόλμησον' οἴκτειρόν τέ με 1070
 πολλοῖσιν οἴκτρον, ὅστις ὥστε παρθένος
 βέβρυχα κλαίων' καὶ τὸδ' οὐδ' ἂν εἰς ποτε
 τόνδ' ἄνδρα φαίῃ πρόσθ' ἰδεῖν δεδρακότα,
 ἀλλ' ἀστένακτος αἰὲν ἐσπόμην κακοῖς.
 νῦν δ' ἐκ τοιούτου θῆλυς εὐρημαὶ τάλας. 1075
 καὶ νῦν προσελθὼν στήθι πλησίον πατρός,
 σκέψαι δ' ὁποίας ταῦτα συμφορᾶς ἔπιο
 πέπονθα· δείξω γὰρ τὰδ' ἐκ καλυμμάτων.
 ἰδοῦ, θεᾶσθε πάντες ἄθλιον δέμας,
 ὀρᾶτε τὸν δύστηνον, ὡς οἴκτρῳς ἔχω. 1080
 αἰαῖ, ὦ τάλας,

1069 λωβητὸν] Cf. *Aj.* 1388. The epithet refers to Heracles only, while the words ἐν δίκῃ κακούμενον are to be connected solely with κείνης. 'Whether you grieve more at seeing my tortured frame than hers undergoing its just punishment'. The poetry of the passage (*vv.* 1066—1069) is lost in the condensed paraphrase of Cicero:

*Huc arripe ad me manibus abstractam piis,
 Iam cernam, mene an illam potioremi putas.*

On the other hand his rendering of πολλοῖσιν οἴκτρον in *v.* 1071, *gentes nostras flebunt miserias*, labours under the opposite defect of diffuseness.

1074 ἐσπόμην] *εικόμην Elms.* and *Wund.*, in consideration of αἰὲν which precedes. But, as Hermann remarks, the aorist presents no difficulty if we take αἰὲν in close connexion with ἀστέ-

νακτος. For the following line, cf. Hom. *Il.* II. 7, ἦντε κούρη Νηπίη, ἦθ' ἅμα μητρὶ θεοῦς ἀνελέσθαι ἀνώγει. 'Whereas now, instead of a hero, I am found alas! to be no better than a girl'.

1078 ἐκ καλυμμάτων] 'unveiled'. Cf. Aesch. *Agam.* 1149, καὶ μὴν ὁ χρησμός οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκός. In place of ἐθαλψεν (*v.* 1082) Wunder is inclined to read ἐθαλψέμ', or to understand πλευράς from πλευρῶν in the succeeding verse. The verb is found in the same connexion in Aesch. *Prom.* 898, where however it is followed by an accusative. For the genitive πλευρῶν, cf. στέρνων διεβρόλιζεν in *v.* 568, and for ἀγύμναστον in the sense of 'tortured', 'harassed', cf. Eur. *Hel.* 533. Διὸς ἀκρίς (*v.* 1086) is the 'lightning of Zeus'.

ἔ ἔ,

ἔβαλψεν ἄτης σπασμὸς ἀρτίως ὕδ' αὖ,
διῆξε πλευρῶν, οὐδ' ἀγύμναστον μ' ἔαν
ἔοικεν ἢ τάλαινα διαβύρος νόσος.

ὦναξ 'Αἶδη, δέξαι μ',

1085

ὦ Διὸς ἀκτὶς, παῖσον.

ἔνσεισον, ὦναξ. ἐγκατάσκηψον βέλος,
πάτερ, κεραυνοῦ. δαίννται γὰρ αὖ πάλιν,

ἦνθηκεν, ἐξώρμηκεν. ὦ χέρες χέρες,

ὦ νῶτα καὶ στέρν', ὦ φίλοι βραχίονες, 1090

ὕμεις ἐκείνοι δὴ καθέσταθ', οἳ ποτε

Νεμέας ἔνοικον, βουκόλων ἀλάστορα,

λέοντ', ἄπλατον θρέμμα κάπροσῆγορον,

βία κατειργάσασθε, Λερναίαν θ' ὕδραν,

διφυῇ τ' ἄμικτον ἵπποβάμονα στρατὸν 1095

1089 ἦνθηκεν] See note on *ἀνθος* in v. 1000, which may be further illustrated by such expressions as *νόσος...τέθηλε* (*Phil.* 259), and *πάθος ἀνθεῖ* (*Aesch. Chieph.* 996). Prof. Paley considers that this verse has been interpolated, but the succeeding appeal (*ὦ νῶτα καὶ στέρν' κ.τ.λ.*) would, I think, read abruptly, if it followed directly upon the words *δαίννται γὰρ αὖ πάλιν*.

1090 ὦ φίλοι βραχίονες] 'O arms of mine'. The well-known phrase in Homer points, I think, to this rendering rather than to the following, which has been proposed as an alternative: 'O arms, once my pride'. The phrase *ἐκείνοι δὴ καθέσταθ'* is usually explained thus: 'are you indeed those selfsame arms, which erst o'ercame the lion that haunted Nemea?' Prof. Paley, however, with whom I entirely agree, understands *ἐκείνοι* to mean 'have you

come to this state?', indeed the special force of the verb *καθέσ-τατε* is lost if we accept the former explanation.

1093 ἄπλατον] For *ἄπλατος* in the general sense of *δυνός*, cf. *Aj.* 255, and *Eur. Herc. Fur.* 399, *ὅς ἄπλατον ἀμφελικτὸς ἔλικ' ἐφρούρει*. The line as a whole recalls *Oed. Col.* 1277, *πατρὸς Τὸ δυσπρόσιτον κάπροσῆγορον στόμα*.

1095 ἵπποβάμονα] 'horse-hoofed', or else 'fleet as the steed'. The former is the more probable explanation. Compare the analogous compound *κεροβάτης*, used as an epithet of Pan in *Aristoph. Ran.* 230, where it is commonly understood in a similar sense. For *ἄμικτος* in the sense of 'savage', 'unsociable', cf. *Eur. Cycl.* 429, *Thuc. I.* 77, 8, and, by way of illustration, *Aesch. Eum.* 69, *αἷς οὐ μίγνυται θεῶν τις, οὐδ' ἀνθρώπος, οὐδὲ θῆρ ποτέ*.

θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,
 Ἑρμάνθιον τε θῆρα, τόν θ' ὑπὸ χθονὸς
 Ἄιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,
 δεινῆς Ἐχίδνης θρέμμα, τόν τε χρυσέων
 δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις.
 ἄλλων τε μόχθων μυρίων ἐγευσάμην, 1101
 κοῦδεῖς τροπαῖ' ἔστησε τῶν ἐμῶν χειρῶν.
 νῦν δ' ὧδ' ἀναρβρος καὶ κατερρακωμένος
 τυφλῆς ὑπ' αἵτης ἐκπεπόρθημαι τάλας,
 ὁ τῆς ἀρίστης μητρὸς ὠνομασμένος, 1105
 ὁ τοῦ κατ' ἄστρα Ζηνὸς αὐδηθεὶς γόνος.
 ἀλλ' εὖ γέ τοι τόδ' ἴστε, κὰν τὸ μηδὲν ὦ
 κὰν μηδὲν ἔρπω, τήν γε δράσασαν τάδε
 χειρώσομαι κακ τῶνδε. προσμόλοι μόνον,
 ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν ὅτι 1110
 καὶ ζῶν κακοὺς γε καὶ θανῶν ἐτισάμην.

ΧΟ. ὦ τλήμον Ἑλλάς, πένθος οἶον εἰσρωῶ
 ἔξουσαν, ἀνδρὸς τοῦδέ γ' εἰ σφαλῆσεται.

ΤΛ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,

1100 ἐπ' ἐσχάτοις τόποις] 'in the farthest west'. Compare, by way of illustration, *Al.* 805, 874, and *Aesch. Prom.* 356. Τῶν ἐμῶν χειρῶν, 'over my prowess' and, by consequence, 'over my defeat'. For ἐκπεπόρθημαι, cf. *Al.* 806. 'But now with joints unhinged, and in a manner torn to shreds, I am wasted with misery by an unseen foe'.

1107 κὰν τὸ μηδὲν ὦ] κὰν τὸ μηδὲν ὦ, κὰν μηδὲν ἔρπω *Herm.*, an alteration which has found no favour with the other editors, as creating a needless difficulty in regard to the construction of κὰν. 'But of this be well assured, even though I am as nought, and walk the earth as one of no account, still even so will I lay

a heavy hand on her who hath done this'.

1111 [With the whole of the above speech the student should carefully compare the corresponding one in the *Hercules Furens* of Euripides (1340 *seq.*), certain portions of which, more especially *vv.* 1353—1357, would appear to have been directly imitated from it.]

1114 *Hyllus* explains to his father the real cause of these disasters, and receives his final instructions. Thereupon a procession is formed, which, as the play closes, bears *Heracles* to the funeral pyre on the summit of *Oeta*.

1114 ἐπεὶ παρέσχες] ἐπεὶ παρῶστω, *Wunder*, a needless al-

σιγὴν παρασχὼν κλύθι μου, νοσῶν ὅμως. 1115

αἰτήσομαι γὰρ σ' ὦν δίκαια τυγχάνειν.

δός μοι σεαυτόν, μὴ τοσοῦτον ὥς δάκνει

θυμῷ δύσσοργος. οὐ γὰρ ἂν γνοίης ἐν οἷς

χαίρειν προθυμεῖ κὰν ὅτοις ἀλγείς μάτην.

HP. εἰπὼν δ' χρήσεις λήξον ὥς ἐγὼ νοσῶν 1120

οὐδὲν ξυνίημι ὦν σὺ ποικίλλεις πάλαι.

ΤΛ. τῆς μητρὸς ἤκω τῆς ἐμῆς φράσων, ἐν οἷς

νῦν ἔστιν οἷς θ' ἤμαρτεν οὐχ ἔκουσία.

HP. ὦ παγκάκιστε, καὶ παρεμνήσω γὰρ αὐ

τῆς πατροφόντου μητρὸς, ὥς κλύειν ἐμέ; 1125

ΤΛ. ἔχει γὰρ οὕτως, ὥστε μὴ σιγᾶν πρέπειν.

teration, as the verb may be repeated intentionally in the following line: 'as you have allowed me to reply, so allow me a hearing'. In *v.* 1117 the readings vary between *δάκνη* and *δάκνει*, while the entire verse is omitted in some of the MSS. In Hermann's opinion neither this nor the preceding line are essential portions of the text, and he suggests the possibility of their having been introduced from a different edition of the play. If we accept them as genuine, it is difficult to understand the reasons which have led Hermann and Prof. Campbell to edit *δάκνη* rather than *δάκνει*. If *δάκνη* is to be regarded as a subjunctive, the order of the words is indefensible, while, as a form of the 2nd person indicative passive, it is equally open to objection. The construction of the sentence is as follows: *μὴ τοσοῦτον δύσσοργος (ὦν) ὥς (=δσον) δάκνει*. 'Place yourself in my hands, not in the irritation of anger proportioned to your suffering; otherwise you will never understand in what respects your

joy is premature and your sorrow groundless'. 'Εν οἷς, i. e. the punishment of Deianira: ἐν ὅτοις, i. e. the cause of your suffering. The scholiast, who is followed by Wunder and others, connects *μάτην* with *προθυμῇ* no less than with *ἀλγείς*. It seems to me preferable to take *προθυμῇ* alone, understanding the verb in its strongest sense: 'you are too eager to exult'. The entire passage is another remarkable instance of the rhetorical style affected by Hyllus. Hence the taunt which is implied by *ποικίλλεις* in the answer of Heracles.

1122 ἐν οἷς νῦν ἔστω] 'in what state she now is'. In the answer of Heracles notice (i) the force of the preposition *παρεμνήσω*, denoting a casual or incidental mention, and (ii) the emphatic position of *ἐμέ*: 'what, do you venture to remind me even by a word of a mother who has slain your father, and that too in my hearing?' For the construction of the genitive *τῆς μητρὸς*, see note on *τῆς τεχνιμένης* in *v.* 928.

1126—1128] The simplest ex-

- HP. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.
 ΤΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρείς.
 HP. λέγ', εὐλαβοῦ δὲ μὴ φανῆς κακὸς γεγώς.
 ΤΛ. λέγω. τέθυκεν ἀρτίως νεοσφαγής. 1130
 HP. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.
 ΤΛ. αὐτὴ πρὸς αὐτῆς, οὐδενὸς πρὸς ἐκτόπου.
 HP. οἴμοι' πρὶν ὥς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερός;
 ΤΛ. κἂν σοῦ στραφεῖη θυμός, εἰ τὸ πᾶν μάθοις.
 HP. δεινοῦ λόγου κατήρξας· εἰπὲ δ' ἦ νοεῖς. 1135
 ΤΛ. ἅπαν τὸ χρῆμ', ἡμαρτε χρηστὰ μωμένη.
 HP. χρήστ', ὦ κάκιστε, πατέρα σὸν κτείνασα δρᾶ;
 ΤΛ. στέργημα γὰρ δοκούσα προσβαλεῖν σέθεν,
 ἀπήμπλαχ', ὥς προσεῖδε τοὺς ἔνδον γάμους.
 HP. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίων; 1140
 ΤΛ. Νέσσος πάλαι Κένταυρος ἐξέπεισέ νιν
 τοιῷδε φίλτρῳ τὸν σὸν ἐκμήναι πόθον.

planation of this passage is to supply the words *σιγᾶν πρέπει* with *οὐ δῆτα*, and *σιγᾶν πρέπει* with *ἐρείς* in the succeeding line. Translate as follows:

Hyl. 'Yes, for the case stands so that silence is no longer right.

Her. No, certainly not (i. e. I grant it), on the subject of her past misdeeds.

Hyl. Well, you will not say otherwise in the matter of her deeds to day'.

Hermann, however, suggests an entirely different rendering. According to his view of the passage, the answer *οὐ δῆτα* negatives the entire statement of Hyllus, and not merely that portion of it which is contained in the words *σιγᾶν πρέπει*: 'nay rather it is right on the subject of her past misdeeds'.

1129 κακὸς γεγώς] 'a bad son', for defending your mother at

the expense of your father. With *διὰ κακῶν* in *v.* 1131, cf. *Eur. Hel.* 316, *πόλλ' ἂν γένοιτο καὶ διὰ ψευδῶν ἔπη*. Hermann rightly objects to combining *τέρας διὰ κακῶν* in the sense of *τέρας κακόν*. Tr. with the scholiast: 'a wonder in truth hast thou told me in ill-omened words'. In the next line *πρὸς ἐκτόπου* is equivalent to *θύραθεν* in *v.* 1021.

1136 ἅπαν τὸ χρῆμ'] 'here is the whole truth: she erred but with the best intent'. This punctuation is adopted by the majority of the editors including Hermann, Erfurd, and Prof. Campbell. The scholiast however connects *ἅπαν τὸ χρῆμα* with *ἡμαρτε*, and Prof. Paley prefers to follow him. Compare however the words of Hyllus in *v.* 1134, *εἰ τὸ πᾶν μάθοις*.

HP. ἰὸν ἰὸν δύστηνος, οἷχομαι τάλας.

ὄλωλ' ὄλωλα, φέγγος οὐκέτ' ἔστι μοι.

οἶμοι, φρονῶ δὴ ξυμφορᾶς ἔν' ἔσταμεν. 1145

ἴθ', ὦ τέκνον' πατὴρ γὰρ οὐκέτ' ἔστι σοι·

κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,

κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς

μάτην ἄκοιτιν, ὧς τελευταίαν ἐμοῦ

φήμην πύθησθε θεσφάτων ὅς' οἶδ' ἐγώ. 1150

ΤΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτία

Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν,

παίδων δὲ τοὺς μὲν ξυλλαβοῦς' αὐτὴ τρέφει,

τοὺς δ' ἂν τὸ Θήβης ἄστει νοιόντας μάθοις·

ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ, 1155

πράσσειν, κλύοντες ἐξυπηρετήσομεν.

HP. σὺ δ' οὖν ἄκουε τοῦργον' ἐξήκεις δ' ἵνα

φανεῖς ὁποῖος ὦν ἀνὴρ ἐμὸς καλεῖ.

ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,

1144 ὄλωλ' ὄλωλα] 'undone, undone! no more for me the light of day'. For ξυμφορᾶς ἔν' ἔσταμεν, cf. *Oed. Tyr.* 1442, ἔν' ἔσταμεν χρεῖας. In v. 1147, a slight difficulty is raised by the position of μοι in the sentence, which, according to the common interpretation, gives emphasis to the accusative: 'call all my children and thy brothers'. I prefer however to connect it with κάλει, as the slight misplacement is not unusual in a familiar address: 'call, I pray you, all those born of the same blood'. For μάτην in v. 1149, cf. *Eur. Herc. Fur.* 339.

1149 τελευταίαν...φήμην] 'my last disclosure of the oracles'. The scholiast wrongly suggests: i.e. τὴν περὶ τῆς τελευταίας μου φήμην.

1152 συμβέβηκεν] Schaefer, who was the first to remove the stop after συμβέβηκεν, is now generally followed: 'it so happens that she is residing on the shore near Tiryns'. It is surprising that Hermann should be inclined to accept the far-fetched explanation of Musgrave, who renders συμβέβηκεν by *factum iniri*, and understands it of an agreement made between Alcmena and Eurystheus with regard to the duration of her exile.

1157 σὺ δ' οὖν] Resumptive, as in *Oed. Tyr.* 310, and 971, τὰ δ' οὖν παρόντα συλλαβῶν θεσπίσματα Κεῖται παρ' Αἰδῇ Πόλυβος ἄξι' οὐδενός. 'Then hear you what are my commands, and you have reached a crisis where you will shew what sort of man you are who are called my son'.

πρὸς τῶν πνεόντων μηδενὸς θανεῖν ὑπό, 1160
 ἀλλ' ὅστις Ἄιδου φθίμενος οἰκήτωρ πέλοι.
 ὅδ' οὖν ὁ θῆρ Κένταυρος, ὡς τὸ θεῖον ἦν
 πρόφαντον, οὕτω ζώντά μ' ἔκτεινεν θανάων.
 φανῶ δ' ἐγὼ τούτοισι συμβαίνοιντ' ἴσα
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα, 1165
 ἂ τῶν ὀρέων καὶ χαμαικοιτῶν ἐγὼ
 Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην

1160 ὑπό] ποτε *Musgr.* and *Wund.*, which is essentially weak, nor in Hermann's opinion is there any valid reason for questioning the text. It is no doubt an admixture of the two constructions πρὸς τῶν πνεόντων μηδενὸς and ὑπὸ μηδενὸς τῶν πνεόντων, which in Latin would not read amiss in the following shape; *per viuos a nemine occisum iri*. Cf. Eur. *Or.* 408, where in some editions the verse stands thus: *ἐκ φασμάτων δὲ τάδε νοσεῖς πολὺν ὑπό*. We may observe in addition that πρὸς τῶν πνεόντων denotes in general terms the *quarter* from which the danger might have been anticipated, while μηδενὸς ὑπό limits the application to the *individual* agent.

1161 πελοι] πέλει, *Brunck*, but the optative is preferable as making the words part of the original prophecy. We have already had occasion to notice the phrase ὁ θῆρ Κένταυρος in connexion with *v.* 680.

1164 ἴσα] 'recent oracles of equal weight', as the force of the word is lost if we take it adverbially with συμβαίνοντα, which has been suggested as an alternative.

1167 εἰσεγραψάμην] ἐξεγραψάμην, *Elmsl.*, who compares *Aristoph. Ran.* 139, *Av.* 932. But the text is perfectly intelligible

in the following sense: 'I entered for myself in a tablet'; indeed the δέλτος mentioned in *v.* 47 of the play contained no doubt the substance of these oracles. The *Selli* were a Pelasgic race, who, like the Druids, delivered from within the tree utterances which were popularly ascribed to the tree itself. See *v.* 170, which refers apparently to the same occasion, the word δρύες being another name for the προφῆται of Dodona. In *Hom. Il.* xvi. 235 the *Selli* are described as ὑποφῆται ἀριπτόποδες χαμαιεῖναι. The following quotation from a recent review embodies the latest theories on the subject of this oracle. 'There can be little doubt that the wisdom of the earliest Greek oracles — of which Dodona in Epirus was the most ancient and the chief — was originally a weather-wisdom, and that the earliest prophetesses consulted there were the birds of the air — the black doves who settled in the branches of the prophetic oak. The Dodona oracle was, in short, as it has been called, a great meteorological observatory. . . . Soon the discovery was made that not only the birds are sensitive to the warnings of the atmosphere, but human beings as well, among them more especially women.'

πρὸς τῆς πατρώας καὶ πολυγλώσσου δρυός,
 ἥ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
 ἔφασκε μόχθων τῶν ἐφεστῶτων ἐμοὶ 1170
 λύσιν τελείσθαι· κἀδόκουν πράξειν καλῶς.
 τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
 τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται.
 ταύτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρῃ σύμμαχον, 1175
 καὶ μὴ 'πιμείναι τοῦμὸν ὀξύναι στόμα,
 ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
 κάλλιστον ἐξευρόντα, πειθαρχεῖν πατρὶ.

ΤΑ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν ἐς λόγῳ στάσιν

1168 πατρώας] 'sacred to my sire'. Wunder raises a groundless objection to ζῶντι, and proposes in place of it μέλλοντι, which, had it been the original reading, is little likely to have been displaced by the less usual but more vigorous participle.

1174 λαμπρὰ] Proleptic, i.e. ὥστε λαμπρὰ εἶναι, 'are clearly coming to pass'. The occurrence of the participle συμβαίνοντα (v. 1164) in the sense of 'coinciding' has induced some of the editors to prefer the same rendering in the present passage.

1176 ὀξύναι στόμα] 'and not to wait for any words of mine to stimulate you'. Professor Paley, I am glad to find, adopts this rendering: indeed it is difficult to discover the grounds on which several of the best authorities, including Wunder and the late Mr Shilleto, are in favour of making στόμα the accusative after ὀξύναι instead of before it. The explanation in question adds nothing to the force of the passage, while it increases distinctly

the difficulties of the construction, the introduction of an infinitive after the compound ἐπιμένειν being unnecessary, if not unjustifiable, when we consider the force of the preposition. Above all, the contrast which is implied by αὐτὸν in the line which follows points to the former as the true explanation: 'Nay, of your own accord yield to my request and act in my behalf, having assured yourself that the best of all laws is obedience to a father's will'. For the sentiment cf. *Antig.* 640, and for this force of ἐξευρᾶσκειν, cf. *Oed. Tyr.* 304, 441.

1179 ταρβῶ μὲν] Professor Paley finds in these two verses an illustration of the *ρητορικὴ* which is a marked feature in the character of Hyllus. He would accordingly understand στάσις in the sense which it bears in *Oed. Tyr.* 634: 'fearing as I do to come to an argument of words like the present I will obey you in whatever you think right'. But this parallelism of clauses savours rather of Isocrates than

τοιάνδ' ἐπελθών, πείσομαι δ' ἃ σοι δοκεῖ. 1180

HP. ἔμβαλλε χεῖρα δεξιὰν πρῶτιστά μοι.

TL. ὡς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;

HP. οὐ θάσσον οἴσεις μὴδ' ἀπιστήσεις ἐμοί;

TL. ἰδοὺ προτείνω, κοῦδέν ἀντειρήσεται.

HP. ὅμνυ Διὸς νυν τοῦ με φύσαντος κάρα. 1185

TL. ἦ μὴν τί δράσειν, καὶ τόδ' ἐξειρήσεται;

HP. ἦ μὴν ἐμοὶ τὸ λεχθέν ἔργον ἐκτελεῖν.

TL. ὅμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.

HP. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὐχου λαβεῖν.

TL. οὐ μὴ λάβω· δράσω γάρ. εὐχομαι δ' ὅμως. 1190

HP. οἶσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;

TL. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.

HP. ἐνταῦθά νυν χρη τοῦμόν ἐξάραντά σε

σῶμ' αὐτόχειρα, καὶ ξὺν οἷς χρήξεις φίλων,

πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς 1195

κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ

Sophocles, and the explanation of the scholiast appears to be the natural one, *εὐλαβοῦμαι μὲν...μὴ οὐχ αἰρετά μοι προτείνης*, 'it alarms me that I have reached such a point in our conversation, yet still I will comply in whatever you think best'.

1182 *ὡς πρὸς τί* ['with what object do you impose on me so eagerly this pledge of good faith?'] With the construction in the succeeding line cf. *Ai.* 75, *οὐ σίγ' ἀνέξει μὴδὲ δειλὰν ἀρείς*;

1186 *ἐξειρήσεται* ['shall this too be declared unto me?'] The note of interrogation, which in some editions follows *δράσειν*, is unnecessary, the former portion of the verse being simply an amplification of *τόδε*. For *οὐ μὴ λάβω* in *v.* 1190, cf. *Phil.* 103, 'there is no chance of my suffering it'.

1191 *Ζηνὸς* i.e. *τὸν τοῦ Διὸς πάγον τὸν Οἰταῖον*, *Wund.* For the double genitive cf. *Antig.* 1204, *κόρης Νυμφαίων "Αἰδου κοῖλον εἰσεβαίνομεν*.

1193 *ἐνταῦθα* ['on this hill']. The word must not be taken in close connexion with *ἐξάραντα*, else we should require *ἐνταυθαὶ* or some poetic equivalent. It is adapted rather to the general sense of the passage, and more especially to the concluding words of it, *σῶμα τοῦμόν ἐμβαλεῖν κ.τ.λ.*

1196 *ἄρσεν'...ἀγρίου ελαιον* ['the stout wild olive']. Cf. *Ure mares oleas* (*Ov. Fast.* IV. 741). The epithet is no doubt a specific one, the male plant being as a rule more robust than the female. In *v.* 1199 the allusion is to the *κλανθμός* or funeral lamentation, which is forbidden in the corresponding passage of *Ai.*

ἄγριον ἔλαιον, σῶμα τοῦμὸν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας
πρῆσαι. γούου δὲ μηδὲν εἰσίστω δάκρυ
ἀλλ' ἀστένακτος κἀδάκρυτος, εἴπερ εἶ 1200
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθεν ὧν ἀραίος εἰσαεὶ βαρύς.

ΤΛ. οἴμοι, πάτερ, τί εἶπας; οἶά μ' εἰργασαι.

ΗΡ. ὅποια δραστέ ἐστίν· εἰ δὲ μή, πατρὸς
ἄλλου γενοῦ του μηδ' ἐμὸς κληθῆς ἔτι. 1205

ΤΛ. οἴμοι μάλ' αὖθις, οἶά μ' ἐκκαλεῖ, πάτερ,
φονέα γενέσθαι καὶ παλαμναῖον σέθεν.

ΗΡ. οὐ δῆτ' ἔγωγ', ἀλλ' ὧν ἔχω παιώνιον
καὶ μούνον ἱατῆρα τῶν ἐμῶν κακῶν.

579 as out of place at a hero's death. Compare *Samson Agonistes* (l. 1721),

Nothing is here for tears, nothing to wail

Or knock the breast; no weakness, no contempt,

Dispraise, or blame; nothing but well and fair,

And what may quiet us in a death so noble.

In the present instance the prohibition has peculiar force, as we may well suppose that at this stage Heracles was allowed the forecast of his *apotheosis*.

1202 ἀραίος...βαρύς] The ordinary translation 'with my heavy curse' by no means represents the full force of these epithets, which should be taken separately: 'else will I haunt thee for ever with my curse, an angry spirit even from beyond the grave'.

1203 τί εἶπας;] τί μ' εἶπας *Herm.*, but Wunder and Prof. Campbell adopt the reading of the text, comparing for the hiatus *Phil.* 100, τί οὖν μ' ἀνωγας ἄλλο

πλὴν ψευδῇ λέγειν; With οἶά μ' εἰργασαι, to which Wunder wrongly adds a note of interrogation, cf. *Phil.* 928, οἶά μ' εἰργάσω. It should be noticed however that there is a distinct difference in the force of the tenses, as the perfect represents the effects of the action as still continuing.

1205 ἄλλου γενοῦ του] 'he adopted by some other father'. For the word παλαμναῖον in *v.* 1207, cf. *Elec.* 587 and *Aesch. Eum.* 426. The scholiast rightly adds αὐτόχειρα by way of explanation.

1208] ὧν ἔχω] Objecting to this phrase as redundant, Hermann in his last edition has adopted ὡς ἔχω in its stead. The change is not for the better: indeed, as Wunder points out, the redundancy, which would have been intolerable had the order of the words been as follows (τῶν ἐμῶν κακῶν ὧν ἔχω), is not out of place in the present arrangement.

- ΤΛ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰόμην τὸ σόν; 1210
 ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ' ἔργασαι.
 ΤΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
 ΗΡ. ἦ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
 ΤΛ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χερσῶν
 τὰ δ' ἄλλα πράξω κού καμεί τοῦμὸν μέρος. 1215
 ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα' πρόσνειμαι δέ μοι
 χάριν βραχέϊαν πρὸς μακροῖς ἄλλοις διδούς.
 ΤΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.
 ΗΡ. τὴν Εὐρυτείαν οἶσθα δῆτα παρθένον;
 ΤΛ. Ἰόλην ἔλεξας, ὥς γ' ἐπεικάζειν ἐμέ. 1220
 ΗΡ. ἔγνωσ. τοσοῦτον δὴ σ' ἐπισκῆπτω, τέκνον
 ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν
 βούλει, πατρῶων ὀρκίων μεμνημένος,
 προσθοῦ δάμαρτα, μηδ' ἀπιστήσης πατρί
 μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευροῖς ὁμοῦ 1225
 κλιθεῖσαν αὐτὴν ἀντὶ σοῦ λάβοι ποτέ,
 ἀλλ' αὐτός, ὦ παῖ, τοῦτο κήδευσον λέχος.

1212 φορᾶς] *Hyl.* 'In bearing thy body I will certainly not grudge my efforts. *Her.* And wilt thou build up too the pyre I spoke of?' With πλήρωμα, which is the accusative of relation, we must supply the words φθόνησις οὐ γενήσεται from the former sentence. The form ποτὶ for πρὸς occurs again in an iambic verse in Aesch. *Eum.* 79. For the phrase ὅσον μὴ, 'in all that I can do short of touching thee with my own hands', cf. *Oed. Tyr.* 347, ὅσον μὴ χερσὶ καίνων, and Thuc. I. III, τῆς γῆς ἐκράτουσα μὴ προύκτες παλὺ ἐκ τῶν ὅπλων. The fuller construction would be as follows: ὅσον γ' ἂν ἐργασάμην, εἰ μὴ αὐτὸς ποτιψαύει χερσῶν.

1215 καμεί] Cf. Eur. *Med.* 768, 'thou shalt not lack help, so far as I can render it'. For πρόσνειμαι, cf. Aristoph. *Av.* 542. 'Concede to me on thine own part' is the probable force of the middle.

1221 ἔγνωσ] 'you are right'. An accusative after ἐπισκῆπτω is found also in Eur. *Iph. in Taur.* 701 and *Alc.* 365. The connecting particle is omitted after ταύτην, because the passage which follows is merely explanatory of τοσοῦτον. See note on παρήλθε in v. 900.

1227 τοῦτο κήδευσον λέχος] 'Cherish her as thy wife' is the rendering suggested by Wunder and others. But the phrase means more than this, being a con-

πείθου' τὸ γάρ τοι μέγала πιστεύσαντ' ἐμοὶ
σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν.

ΤΛ. οἴμοι. τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν, 1230
τὸ δ' ὥδ' ὁρᾶν φρονοῦντα τίς ποτ' ἂν φέροι;

ΗΡ. ὡς ἐργασείων οὐδὲν ὦν λέγω θροεῖς.

ΤΛ. τίς γάρ ποθ', ἥ μοι μητρὶ μὲν θανεῖν μόνῃ
μεταίτιος σοὶ τ' αὖθις ὡς ἔχεις ἔχει,
τίς ταῦτ' ἂν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ, 1235
ἔλοιτο; κρεῖσσον καμέ γ', ὃ πάτερ, θανεῖν
ἢ τοῖσιν ἐχθίστοισι συνναλεῖν ὁμοῦ.

densed expression for κήδεσσαν (κῆδος, λαβίων) τοῦτο λέχος, 'form an alliance by taking this woman to wife'.

1228 πιστεύσαντα] 'aftersheving good faith', a sense of the verb which borders very closely on that of obedience, and which is apparently the meaning conveyed by it in such passages as the following: *Oed. Tyr.* 625, ὡς οὐχ ὑπεῖξων οὐδὲ πιστεύσω λέγεις, and *Oed. Col.* 175, σοὶ πιστεύσας καὶ μεταναστῆς. Συγχεῖ, 'cancels', 'effaces', as in *Eur. Hipp.* 1063.

1231 τὸ δ' ὥδ' ὁρᾶν φρονοῦντα] for which τὸ δ' ὥδε δρᾶν φρονοῦντα has been proposed as an emendation, is accepted by Hermann and the majority of the editors as the genuine reading. The simplest explanation is I think the true one: 'to see a father possessed of thoughts like these'. Hermann, in the endeavour to obtain a strong antithesis between νοσοῦντα and φρονοῦντα, would understand the two participles in a different sense: 'to be angry with one whose mind is afflicted is wrong: yet who could endure to see him sensible to this extent?'

1232 ἐργασείων] Desiderative, like δρασεῖων (*Ai.* 326).

1234 μεταίτιος] See note on *v.* 259. Here the addition of μόνῃ plainly shews that the compound is to be understood in its fullest sense. The reading σοὶ τ' αὖθις has been altered by Schaefer into σοὶ δ' αὖθις to bring it into harmony with the previous clause. But we have already commented on a similar example, and we may compare in addition such passages as the following: πολλὰ μὲν ἐν πότῳ, κατὰ τε δρᾶ πάντα καθάρων (*v.* 1012), and ἐχρῖσα μὲν followed by κάθηκα in *v.* 689.

1235 ταῦτ' ἂν] τὴνδ' ἂν, Prof. Paley, who traces the progress of the corruption into ταῦτην ἂν and thence into ταῦτ' ἂν. I have however retained ταῦτ' ἂν with Hermann, Prof. Campbell and the majority of the editors, as the neuter plural is quite in keeping with the disparaging tone of the allusion. Nor, when we consider the early occurrence of the relative in the sentence, is there any objection to our regarding ταῦτα as the antecedent to ἦ. 'Why who on earth, when a girl has been the sole cause of

- HP. ἀνὴρ ὃδ' ὥς ἔοικεν οὐ νέμειν ἐμοὶ
 φθίνοντι μοῖραν ἀλλὰ τοι θεῶν ἀρὰ
 μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240
 ΤΛ. οἴμοι, τάχ', ὥς ἔοικας, ὥς νοσεῖς φράσεις.
 HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
 ΤΛ. δαίλαιος, ὥς ἐς πολλὰ τάπορεῖν ἔχω.
 HP. οὐ γὰρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
 ΤΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245
 HP. οὐ δυσσέβεια, τοῦμὸν εἰ τέρψεις κέαρ.
 ΤΛ. πράττειν ἄνωγας οὖν με πανδίκως τάδε;

my mother's death and of you my father being in the state you are, who, I say, that was not driven mad by demons would take this creature for a wife?' It is also possible to understand ταῦτα in the milder sense which Hermann suggests, and as a simple reference to the proposal of Heracles: 'who would choose this course?'

1238 οὐ νέμειν] οὐ νεμεῖν Brunck, who is followed by Wunder. The rest of the editors retain the present infinitive. The text is no doubt to be explained as a combination of two constructions, and, according to Hermann, the substitution of ὥς ἔοικεν οὐ νέμειν for οὐ νέμει, ὥς ἔοικε is in reality a form of attraction. Compare *Oed. Col.* 385, ἥδη γὰρ ἔσχατος ἐπιδ' ὥς ἐμοῦ θεοῦς Ὀραν τῶν ἔξειν, ὥστε σωθῆναι ποτε; and the passages referred to in connexion with v. 57 of the present play.

1239 φθίνοντι] 'heeds not my dying request'. For μοῖραν νέμειν in this sense, cf. Aesch. *Prom.* 299, and also Eur. *Hipp.* 988. In the phrase θεῶν ἀρὰ which follows, it is to be noticed that the substantive ἀρὰ includes

both the imprecation and the punishment which it invokes.

1241 ὥς νοσεῖς φράσεις] 'soon will you admit that your senses are astray', i. e. a lucid interval will come when you will recognise the madness of your words. This is Wunder's interpretation, and, I think, the simplest one. Hermann, in order to improve the sound of the line, would rewrite it thus: οἴμοι, τάχ', ὥς ἔοικας ὥς νοσεῖς φράσειν, the construction of which he explains as identical with that of v. 1238. But in truth there is little to choose between the lines in point of euphony, while Sophocles is the last author in the world who would repeat an unusual construction within the space of four verses.

1242 ἀπ' εὐνασθέντος] Nearly all the editors, with the exception of Linwood, have followed Hermann in reading ἀπ' εὐνασθέντος in place of ἀπνευσθέντος which appears in the MSS. The rhythm of the line is certainly improved by the change, which in Hermann's opinion is further suggested by the comment of the scholiast.

1247 πανδίκως] 'as my bound-

HP. ἔγωγε τούτων μάρτυρας καλῶ θεούς.

TL. τοιγὰρ ποιήσω, κούκ ἀπώσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργον. οὐ γὰρ ἂν ποτὲ 1250
κακὸς φανείην σοί γε πιστεύσας, πάτερ.

HP. καλῶς τελευτᾷς, ἀπὲ τοῖσδε τὴν χάριν
ταχεῖαν, ὦ παῖ, πρόσθε· ὥς πρὶν ἐμπεσεῖν
σπαραγμὸν ἢ τιν' οἴστρῳ, ἐς πυρὰν με θῆς.
ἄγ' ἐγκονεῖτ', αἵρεσθε. παῦλά τοι κακὰν 1255
αὕτη, τελευτὴ τοῦδε τάνδρὸς ὕστατη.

TL. ἀλλ' οὐδὲν εἵργει σοὶ τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις καὶ ἀναγκαῖζεις, πάτερ.

HP. ἄγε νυν, πρὶν τήνδ' ἀνακινήσαι

en duty', in reference to the verb *πράσσειν*. For this force of the compound, see note on *v.* 661. No other rendering (e. g. 'rightfully', or 'without violating justice') appears to me to be in keeping with the answer of Heracles (*ἔγωγε*, i. e. *ἀνωγα*) or with the general sense of the context, from both of which it is clear that Heracles requires the fulfilment of the promise not from any consideration of its intrinsic justice but simply as an act of unquestioning obedience.

1249 τὸ σὸν...*ἔργον*] 'laying before heaven your authority for the deed', i. e. the constraint you have put on me. It must be carefully noticed that the word *ἔργον* refers to the action of Heracles in requiring the promise, and not to the contemplated duties of Hyllus. Otherwise we could scarcely avoid translating *σὸν* as a predicate: pointing out to the Gods that the deed is thine'.

1251 σοὶ γε] Observe the emphasis, 'such a father as you have been'. For the force of *πιστεύσας*, see note on 1228.

1253 ταχεῖαν] A predicate: 'add this favour, that there be no delay'. Lit. 'let the favour you do me be also a speedy one'. There is considerable difficulty in regard to the punctuation of *v.* 1256. The comma after *αὕτη*, which was first introduced by Brunck, has been generally admitted into the text: indeed Hermann expressly condemns the rendering of the scholiast who would join *αὕτη* with *τελευτῇ* in the following sense: 'my only rest from misery is to close my life thus'. Whether we are to introduce an additional comma after *τάνδρὸς* is comparatively an unimportant question. Hermann in his latest edition is in favour of doing so, and would translate the passage thus: 'be sure that this, my death, is the final cessation from my miseries'. Prof. Campbell, on the other hand, omits it, and, as I think, rightly, the rhythm of the line being distinctly in favour of our combining *ὕστατη* with *τελευτῇ* rather than with *παῦλα*.

1259 ἀνακινήσαι] 'come then, my stern soul, or ever they arouse

νόσον, ὃ ψυχὴ σκληρά, χάλυβος
 λιθοκόλλητον στόμιον παρέχουσ',
 ἀνάπαυε βοήν, ὡς ἐπίχαρτον
 τελέουσ' ἀκούσιον ἔργον.

1260

ΤΛ. αἶρετ', ὀπαδοί, μεγάλην μὲν ἐμοὶ
 τούτων θέμενοι συγγνωμοσύνην,

1265

thy malady'. Νόσον, and not *ἐαυτήν*, is, as Hermann observes, the object of *ἀνακινῆσαι*. The same authority would supply *σε* as the subject of the verb, but I much prefer Prof. Paley's suggestion that the reference is to the bearers of the litter, who are preparing to move forward with the procession.

1260 *χάλυβος*] Hermann rightly objects to connecting this with what precedes. The appeal would be distinctly weakened by the addition of what is merely a cumulative epithet, while in Hes. *Ἔργ. καὶ Ἡμ.* 146 (*ἀδάμαντος ἔχων κρατερόφρονα θυμόν*) the corresponding genitive adds an essential feature to the description.

1261 *λιθοκόλλητον*] i. e. *ferreum exhibens saxorum frenum*, Herm., 'applying a stone-confining curb of iron'. I cannot altogether accept this interpretation, as the metaphor of a clamp for binding stones appears to me singularly tasteless and unpoetical in this connexion. The image is surely taken from the training-ring where the colt is broken in by the rough and 'stone-studded' bit. I am glad to find that Prof. Paley entirely concurs in this view of the passage.

1263 *τελέουσ'*] *τελέως* MSS, but, to judge from his comments on the passage, it is clear that

the scholiast must have read *τελέουσα*, which is the future participle, the contraction being disregarded, as we usually find in anapaestic systems. Erfurdt reads *τελεοῖς*, while Hermann thinks that *τελεῶσαι ἐκούσιον* is perhaps suggested in *τελέως ἀκούσιον*, though he admits that the reading of the text is more in keeping with the circumstances. Tr. 'as one about to accomplish an unwelcome task but full of joy'.

1264 *ὀπαδοί*] *οὐκ οἰκταῖς λέγει, ἀλλὰ τοῖς ἀκολουθοῦσιν αὐτῷ ἐξ Εὐβολας. Schol.* For *θέμενοι* see note on v. 992, while the substantive *συγγνωμοσύνην* appears to be a *ἁπαξ λεγόμενον* in the sense of 'indulgence', 'allowance', in reference to the fact that Hyllus was acting under constraint. In place of *θεῶν*, which is retained by Prof. Campbell on the authority of the MSS, the majority of the editors (including Hermann, Erfurdt, Wunder and Bruck) adopt *θεοῖς*, which is found in the editions of Triclinius. The internal evidence is in favour of the genitive, as *εἰδότες* reads better in connexion with *ἀγνωμοσύνην* than taken independently: 'feeling how great is the cruelty of the Gods in the acts that are now being done'. For *ἀγνωμοσύνην*, cf. *ἀγνώμονα* in v. 473, and Demos. *de Cor.* p. 311.

μεγάλην δὲ θεῶν ἀγνωμοσύνην
 εἰδότες ἔργων τῶν πρᾶσσομένων,
 οἳ φύσαντες καὶ κληζόμενοι
 πατέρες τοιαύτ' ἐφορῶσι πάθῃ.
 τὰ μὲν οὖν μέλλουσιν οὐδεὶς ἐφορᾷ, 1270
 τὰ δὲ νῦν ἐστὼτ' οἰκτρὰ μὲν ἡμῖν,
 αἰσχροῖα δ' ἐκείνοις,
 χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
 τῷ τήνδ' αἴτην ὑπέχοντι
 λείπου μηδὲ σὺ, παρθέν', ἀπ' οἴκων, 1275

1269 ἐφορᾶσι] 'look on at these sufferings'. The verb denotes the indifference of the bystander who looks on carelessly at another's suffering: cf. *Ela.* 825,

ποῦ ποτε κεραυνοὶ Διὸς, ἢ ποῦ
 φαέθων 'Αέλιος,
 εἰ ταύτ' ἐφορῶντες κρύπτουσιν
 ἔκκληοι;

1270 ἐφορᾷ] An objection is raised by the scholiast to the use of the compound on the ground that the preposition is otiose, but, as Hermann points out, it is forcible enough in connexion with a person 'qui aliquid totum ex longinquo contuetur'. A more valid ground of suspicion is suggested by the occurrence of the same verb in the previous line.

1275 παρθέν'] Two questions of considerable importance have been raised in connexion with the concluding lines of the play, (i) by whom they are delivered, whether by Hyllus or the Chorus, and (ii) who is meant by παρθένε. In the Triclinian editions they are assigned to the Chorus, while in the MSS the heading is as follows: Χορὸς ἢ

Ἄλλος. Again, one scholiast regards them as the address of Hyllus to the Chorus, urging them not to leave the palace till the return of the procession, while another reads ἐπ' οἴκων and interprets them in a directly opposite sense: 'tarry not in the palace, but follow us'. Finally the text as it stands may be rendered thus: 'neither do you be left behind in the procession from the palace'. The former of the above questions has been virtually disposed of by the editors, who by common consent have assigned the lines to Hyllus; while, in regard to the latter, it seems to me almost impossible that the person addressed can be any other than Iole. Cf. *τῇ Εὐρυτεῶν...παρθένον* in *v.* 1219. Granting, as Hermann suggests, that she would be little likely to accompany the procession, I should still regard her as the subject of the appeal, which I propose to render with the scholiast as follows: 'and thou too, maiden, quit not the palace'.

Understood as an address to the leader of the Chorus, which is, so far as I can gather, the opinion of Hermann, the pas-

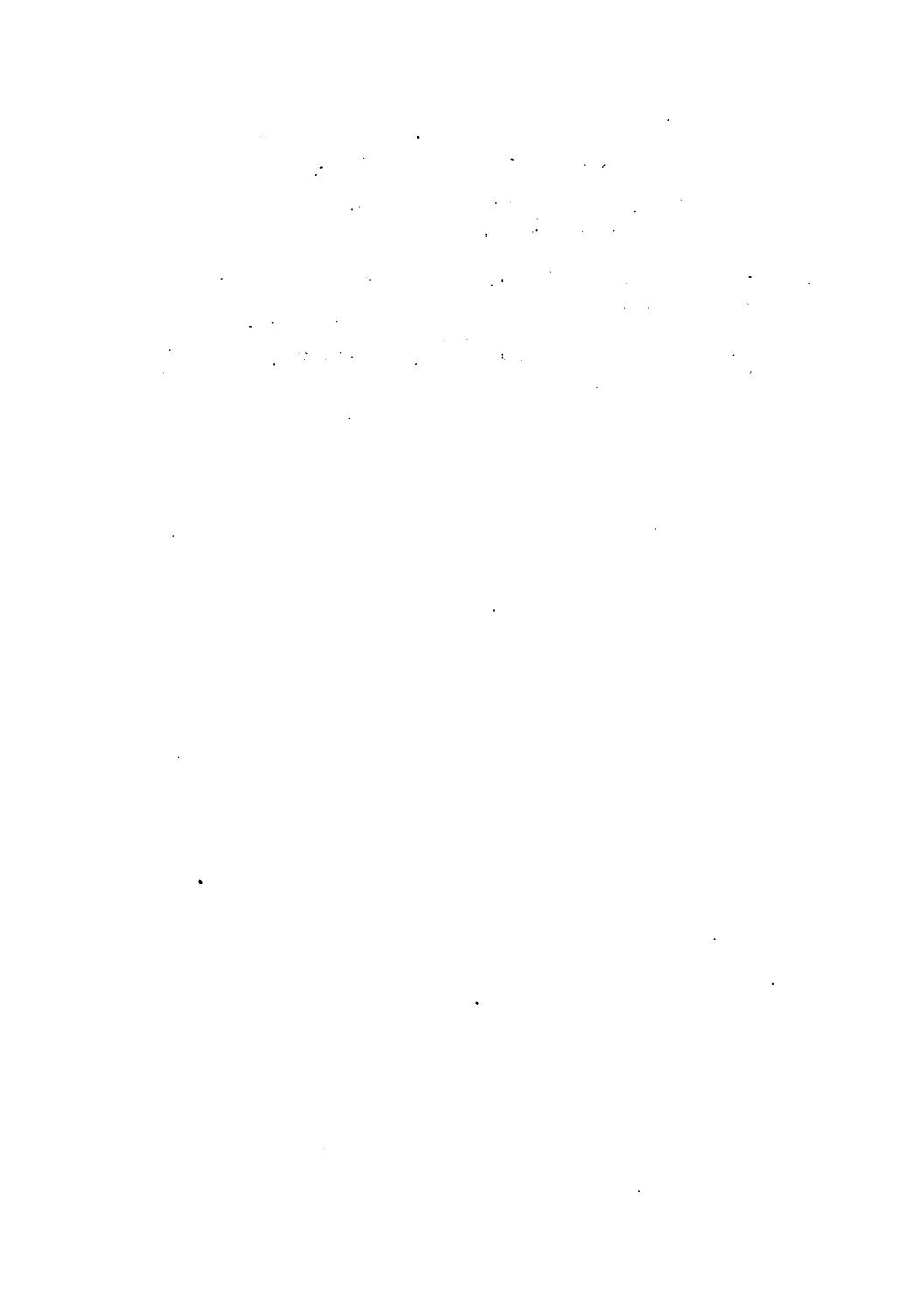
μεγάλους μὲν ἰδοῦσα νέους θανάτους,
πολλὰ δὲ πῆματα καὶ καινοπαθῇ,
κοῦδὲν τούτων ὅ τι μὴ Ζεὺς.

sage would stand alone in Sophocles.

1276 νέους θανάτους] The phrase denotes disastrous deaths by violence. Cf. Aesch. *Choeph.* 53, δεσποτῶν θανάτοις.

The play concludes with one of the ordinary formulas of resignation, with which compare v. 1022, 1

τοιαῦτα νέμει Ζεὺς.



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